

THIS YEAR'S STERLING AWARD NOMINEES • P.10

Edmonton's News & Entertainment Weekly

EVERY THURSDAY • #83 • JUNE 8-14, 1995

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magazine

BETH GOOBIE

LITERARY AWARD FOR CULT SURVIVOR

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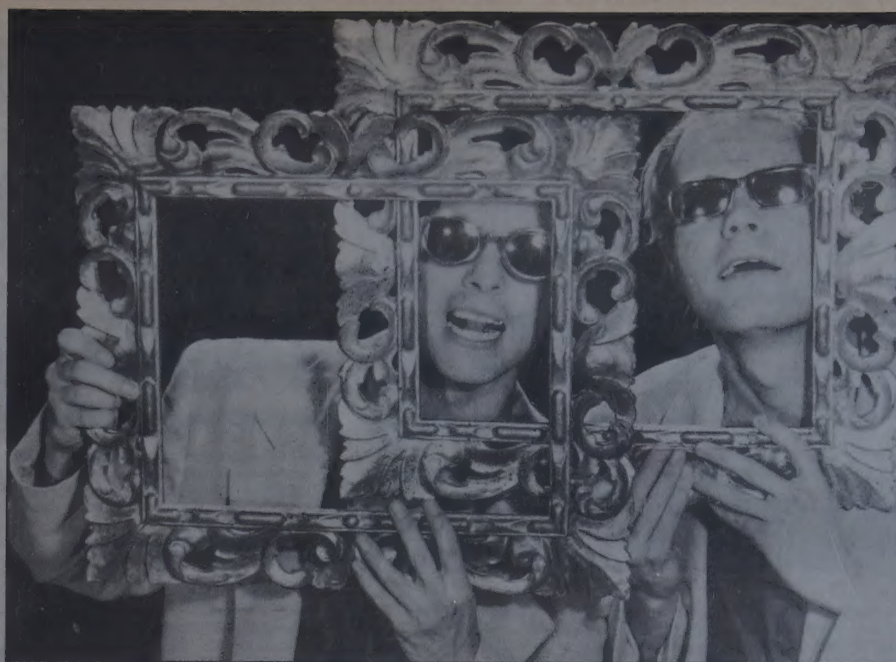
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Jeff Haslam (left) is up for a Sterling Award. For other nominees, see page 10.

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In her highly-acclaimed book, *Scars of Light*, author Beth Goobie recounts her perilous experiences of being born into a religious cult/crime ring. (Cover photo by Dan Power.)
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Wags may complain about the stratification at Music West, but the conference remains one of the hottest and hippest musical Meccas on the continent.

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presents

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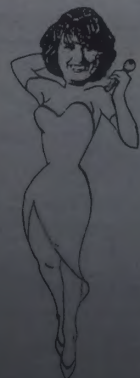
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We do everything we can to ensure that our listings are complete. However, artists and venue operators live in a complicated world fraught with unexpected changes to their well-laid plans. With this in mind, we strongly urge you to call ahead. Letters, artwork and/or other submissions are always welcome, either by post, fax, e-mail, or hand-delivered. Now in refreshing iced tea flavor.

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Dave Jackson, Mayor of Mesopotamia

DAVE JACKSON GOES TO HELL
For the past six years, Dave Jackson's Hell Parties have become a part of Edmonton legend. They are huge, elaborate affairs, with guest lists in the hundreds, nay, thousands. But this weekend, on Jun. 10, the legend comes to a close: it is Dave Jackson's last Hell Party ever, as he leaves Edmonton for the Big Apple this fall.

Wait a minute. What the heck is a Hell Party anyway? Is it a pagan ritual? Well, it certainly doesn't take place in a church, although one affair was held in the Masonic Temple. Does it have sinful, pulsating, worshipful beats? Yes, if you count The Partridge Family and *The Sound of Music*. Ever played Von Trapp backwards?

Jackson himself is quite open about why he thinks the Hell Parties are Hell. There's the bar line-ups for one, which make the Fringe seem like a day

at Grandma Moses'. And then there's the lack of air conditioning. "If you're going to hell, the worst experience fits," says Jackson.

The final Hell Party takes place right in the Citadel gardens, in the vicinity of the three-and-a-half-storey waterfall, a sure-fire recipe for trouble. ("Somebody's bound to fall in," says Jackson, "but we'll haul them out real quick.") In a previous Hell Party, an innocent splash of water turned into a raging water fight. By the time the tide of battle turned, there was an inch of water on the floor.

Jackson, 27, has been working at the Citadel since 1991. He has no definite plans for when he hits New York, but insists, "I'm going to New York to be a participant, not an instigator."

When Hell freezes over, Dave, when Hell freezes over.

IT WORKS! IT WORKS!

Edmonton's premiere visual arts festival, The Works, celebrates its 10th anniversary starting June 23. For the anniversary celebrations, The Works features a combination of new and returning exhibitions/exhibitionists, not the least of which are those ashy guys with "Magnetic North," a display of artist's fridge magnets. There's also the controversial skinhead work of Richard Lukacs at the Edmonton Art Gallery. Aboriginal art is represented by artists like First Nations painter Gerald McMaster and ceramics by the P'urhachech Indians

Photo: Christopher LeMay, Black Box Photography

THOSE WHO CAN'T, LEARN

Dramaworks '95, this year's series of adult theatre workshops, gets going from July 3-16 at the U of A Fine Arts Centre. The two and five-day workshops cover a wide range of theatrical skills, from improvisation, stage lighting, and auditioning to directing, stage design on a shoestring, playwrighting, mime (a terrible thing to waste), dance, and teaching theatre.

Target students range from total neophytes to the seasoned professional, depending on the individual workshop. The workshops will be run by such luminaries as Patti Stiles, D.D.

SEE NOTES

by Roy Fisher

of Mexico. The Works takes place at several venues downtown, including Sir Winston Churchill Square, and ends on July 5.

FESTIVAL PLANS UP IN THE AIR

People that like planes, helicopters, and other big things with massive thrusting power that make people fly shed several tears with the closing of Namo as an Air Force base. No more International air shows. No more stealth aircraft sightings. No more idle speculation on the true location of NATO's UFO storage hangar. Well, it's not exactly the same, but on July 1-3, the Alberta Aviation Museum will hold an air festival and fly-in at the Edmonton Municipal Airport. Heck, if we voted to keep it, we might as well find some use for it.

Unlike the Namo air show, this air festival will center on civilian aircraft and aircraft-related activities. Some of the events include helicopter demonstrations and sightseeing flights, warbird fly-bys, forest fire helicopter "HAK" (ptui) demonstrations, para-drops, ultra light demonstrations, and displays galore.

For more information, call 453-1078.

Kugler, Scott Swan, Stephen Heatley, and several other equally famous-sounding names. Sorry, no Patrick Stewart. Space is limited, so early registration would be a not-so-bad idea. For a brochure, contact Bonnie Green, the Dramaworks Coordinator, 422-8171 (fax 422-2663) of Theatre Alberta, 11759 Groat Road.

LES MIZ EXTENDED

The better-than-any-Andy-Floyd-Blubber-musical-out-there touring production of *Les Miserables* has extended its run at the Jubilee Auditorium. Eight new performances, from July 18-23 (plus two extra matinees on July 22 and 23), have been tacked onto the schedule.

Les Miserables is the epic saga of an Australian-Scottish rebel who leads his people on a doomed rebellion against the English... oops, sorry, wrong epic. It's really an epic about fugitive Jean Valjean and his lifelong struggle to forge a life for himself in 19th century France. Tickets are available from all Ticketmaster locations.

CLIMB EVERY MOUNTAIN

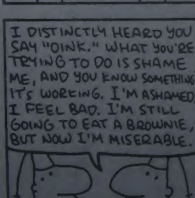
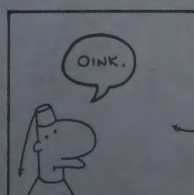
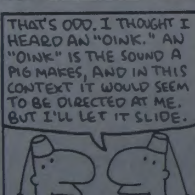
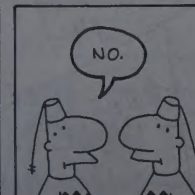
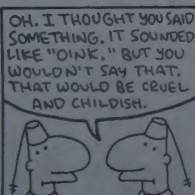
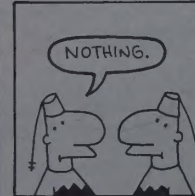
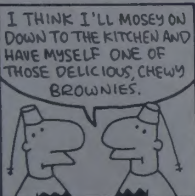
The Banff Centre for the Arts will be host to a variety of music events from July 8 (why, that's today!) to July 28. If you're reading this, it's probably too late to get to the Pianofest I and II (Jun. 8-9), but you can still catch the Art of the Ensemble, from Jun. 16-30, a pulse-pounding, nail-biting chamber music series. July sees a series of jazz concerts and performances. The Banff Centre for the Arts Box Office can be reached at 1-800-413-8368.

HOLY POLARIS, BATMAN!

Everyone loves kids, especially in a light wine sauce. But sometimes, especially around summer, it's nice to let their boundless energy and enthusiasm go wild someplace else. Hey, how about in the theatre? Stage Polaris is again running the Stage Polaris Summer Drama Camp, for kids and adults-in-age-only of 5-20 years of age. Each age category will have its own production; for the more experienced 15-20 year olds there's a gosh-golly-geewillickers-for-real Fringe production of the Elizabethan equivalent of screwball comedies, *The Comedy of Errors*. This last class is by audition only; call Raeanne at 432-9542 to set one up. For registration or information on the other summer camps, call 432-9483.

SEE Magazine welcomes correspondence. Mark letters and faxes directed to SEE Notes "Attn: Roy Fisher."

LIFE IN HELL



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Bernardo: film at 11

Do you really want to know even more details about the murders of Kristen French and Leslie Mahaffy? Do you want to hear sound bites from the videos which are being used in evidence against Paul Bernardo? Do you need more graphic depiction of the bizarre and ugly approach to sex which is said to have occurred?



Call me a wuss, but I sure as heck don't.

Aren't you surprised that so many media are fighting for the right to watch these videos as they are played to a packed court house in Toronto?

I'm horrified. What kind of journalistic monster have we — society — created? Or, looking at the issue another way, has reporting come to pander to what is perceived to be our society's lust for voyeurism?

I can't answer those chicken and egg questions, but I do think the Bernardo case should force all of us to evaluate what it is that we want from the news, and why.

Of course we want the facts (Ma'am). Who doesn't? But when reporters suggest that because they can't actually watch the videos, they might misunderstand the odd word here and there, I say

isn't that why our system uses court reporters? They keep a verbatim account of every single word spoken in the courtroom — whether the words are uttered by someone on the stand, or from a videotape.

True, the court transcript isn't going to be available hour upon hour. But who dictates that the latest news needs to be hourly? If all reporters get the accurate info at the same time, does it matter to you when you get to hear, watch or read the gruesome details?

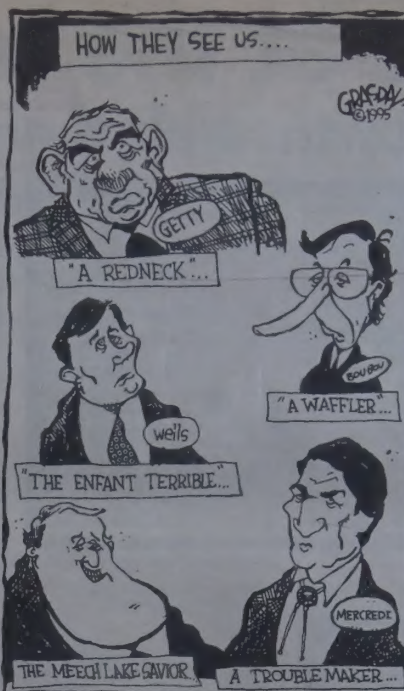
Of course not. Especially in a trial like this.

Let us also be reminded that the verbal and action content of those videos will be repeated several times by the lawyers in this case. That's how the Crown makes its case. By continually repeating the most offensive elements from the tapes. They will want to drill every last bit of ugliness those tapes contain into the jury's heads until the images become indelible. (As if the videos wouldn't do that anyway...)

The argument by reporters for the right to watch these videos is specious at best.

Daily transcripts

In fact, I can think of no reason that reporters even need to hear the content of those videos. They can get all the quotes they need from the daily transcripts.



Honorable mentions go out to Perverts GarV Hart, J.F.K., and Bill Clinton. Racists include Jesse Jackson, David Duke and Malcolm X, Liars and crooks — Richard Nixon, L.B.J. and Oliver North, Special recognition to illiterate Dan Quayle, cross dresser J. Edgar Hoover and coke head Washington's Major Barry. A deadline keeps me from mentioning Ralph Reed, Jerry Falwell etc. etc.

So, now that I've taken a hard line on the issue, you might be wondering if I glue myself to the news to take in every detail about those videos. The answer is a categorical no.

I don't read the details about those videos in the paper, and I

switch radio stations when I'm in the car if I get the warning that the subject is coming up.

We all know what the allegations in this case are. The crimes committed are demeaning and vicious. How much more do we need to know than that?

Guilty or innocent. And that's about it.

Pam Barrett hosts the current affairs talk show, ON LINE, 11:30-noon, Monday through Thursday, on CFRN-TV. Her column appears weekly in SEE.

A question of balance: piety or slick marketing?

Most people are aware by now of the CBC's attempt to discredit international aid charity CARE Canada. Among other allegations, the public broadcaster accuses CARE of misusing private donations for Somali relief, and suggests that the agency's executives spent recklessly on junkets around the world.



Since the Prime Time News 'expose' last week, the charity has struck back with denials and threats of legal action, while not surprisingly the CBC is sticking with its sensational claims. It seems things have degenerated enough that only a judge will be able to untangle truth from fiction, but in the meantime the story raises questions about how Canadian charities should and do operate.

In the past 13 years, I have worked for three different local non-profit agencies, and so I watched the story's denouement with a fair bit of interest. And as I compared the supposed misdeeds of CARE with my own experience, I must admit my interest became tinged with a dose of terror. I'm sure many of my colleagues felt the same sense of nervousness. Not, I can assure you, because we are all secretly guilty of transferring little old ladies' donations to personal Swiss bank accounts. Rather, it is the sense that we are forever in danger of being tripped up by the Catch 22 of charitable life.

For charities, Catch 22 goes like this. If we are to succeed in our mission (be it feeding the hungry

through the Food Bank, or caring for downtrodden seniors, or whatever), we have to use the same keys to success which open doors for the private sector. We must market our issue effectively, influence key players in the government and corporations, and demonstrate effectiveness. But on top of those regular entrepreneurial skills, the public demands that we are also selfless and above all frugal to a fault.

The non-profit executive is constantly torn between these two essentially incompatible codes of conduct. To better serve the burgeoning demands for help, we expand our operations, but we can never admit that, financially, we're doing well. We must invest in public relations to draw donations and public support, but then we are criticised for diverting resources away from those in need. To be efficient, we need reliable professional staff, but then we are told we are getting 'top-heavy' and damaging the spirit of volunteerism.

The CBC accusation that CARE had spent \$100,000 making a video designed to increase donations may well be one of those 'damned if you do, damned if you don't' scenarios. You can be guaranteed that the slick video pulled in more money and allowed more to be helped, than would a mimeographed newsletter. But is it better to spend \$100,000 to raise \$200,000 or \$50 raising \$1,000?

The obsession with appearing frugal can sometimes have ludicrous consequences. I recall a few years ago, the Social Planning Council found out we could upgrade our magazine's appearance by

printing it on glossy paper, which happened to be cheaper. Several members phoned up and complained of the extravagance. Even the fact we were actually saving money couldn't pacify one person, who told me the glossy paper "just looks too extravagant".

Many charities struggle along in a social and economic demi-monde, expected to survive in the computerized nineties while cultivating an air of genteel piety better suited to the Dickensian era. But others chafe at the stifling artificiality of the accepted code of conduct, and jump headlong into the modern age. They move operations to office buildings in the suburbs, hire

professional managers at competitive salaries with titles like Vice President of Human Resources, and lobby government with the slick sophistication of a multinational pharmaceutical company. It seems CARE Canada fit into the latter camp.

Glitz and puffery

But for all my sympathy with groups choosing to mirror the glitz and puffery of the corporate sector, I do believe charities have some special obligations to their supporters and the public as a whole. Because charities do get tax breaks, I think the public has a right to

know that their primary objective is to serve charitable goals and not the empire-building ambitions of its executives. And when donors give, they too depend upon the implicit contract that their support will be used carefully and as designated.

For charities with a social justice orientation, there is the added burden of demonstrating in their own organizations the same values which they seek to spread through society as a whole. Too many good causes, be they social or political, have been discredited through the apparent hypocrisy of leaders whose lifestyles and public pronouncements just don't add up.

Employment key issue, says economist

Sustainable cities conference kicks off Friday

BY DALE ANDERSON

Businesses and governments are only paying lip service to the idea of sustainable development, says an American economist.

Actions often speak louder than words and their view of sustainable development may be narrow at best, warned Dr. David Morris.

Morris is an economist, author and co-founder of the U.S.-based Institute for Local Self-Reliance. He'll be in Edmonton this week for the Striking A Balance conference.

"When you talk about sustainable development it's not only sustainable in the sense that oil

will run out one day and that you're polluting the aquifers, it literally means what we're doing is sustainable for the next 50 to 100 years.

"And clearly, it's not sustainable if 40 per cent of the population has a decreasing standard of living and becomes more and more irrelevant."

Success stories from business and government, for the most part, are centered around the fact that they are either maintaining or increasing production levels with fewer people, says Morris.

"The issue of employment and unemployment and productivity and the distribution of the fruits of our genius is really one of the key issues of our day."

Morris provides a more expansive definition of what sustainable development means.

"The term refers to a time when the environmental movement has evolved to the point where it understands that there is no contradiction between economic development and environmental protection."

"Those who learn to do more with less — that is substitute knowledge for materials, to reduce waste, to improve efficiencies, to cut turn-around times, to harness renewable resources — those who are capable of doing that will be the competitive leaders in the next century," says Morris.

Looking at the big picture

Economic growth, well-being tied together

How many people want to work harder? How many of you want an increased workload? This is what today's economy asks of us lucky enough to be employed. Finding a good job today is almost as difficult as winning the lottery! The politicians of the day, as well as business, recite the words *deficit, economic growth, competitiveness, increased productivity, and globalization* as though in a trance.

Green Street BY KEN BARTH

This "mantra" is used to explain why the social safety net, health care, education and the environment are being eroded. Corporations use these terms to explain why they are reducing their workforces, contracting out and employing more part-time employees. Governments at all levels "sell out" to economic growth and progress whatever the costs.

Why do we still choose to buy



People make a vibrant downtown

into this unsustainable, degrading system? An economic ideology that strives to reduce costs and increase productivity — more often than not, replacing people with machines. There are alternatives, of course, and we do not all have to become hunters and gatherers!

Why not choose an economy that strives to employ everyone, providing livelihoods instead of jobs. An economy that increases the quality of people's lives rather than the quantity. A system that minimizes the environmental impact of development and restores damaged

ecosystems. An economy that supports community and family. Instead of using the GNP and quantity as a measure, we should be using quality indicators. An example of such a measuring system is Hazel Henderson's (a self-taught economist) Country Futures Indicators for the U.S. in 1995.

We have an economy that is employing fewer people (jobless economic growth) and is shutting out younger generations. The exceptions are, of course, the burger-flipping, gas-pumping, donut-serving jobs. The result is that many of today's youth see no real future for themselves. The cycle of offspring being better off than their parents is over. How many food banks will it take before we realize that we must find a better way!

The economic choices we make and the impact on sustainability are reflected in our cities and the planning of cities.

Cities are primarily large-scale systems: transportation, waste, energy, food and land use — the

reasoning being that these systems provide economies of scale. The flaw is that what is also required for economies of scale is ignoring the environmental and social costs. The result is a city that becomes dependent on these systems and the economic arguments that sustain them. These systems are capital-intensive, rather than labor-intensive.

The day I was writing this column I overheard a conversation at the bank. A young woman was telling an acquaintance that she could not recycle glass without a car. She lives in an apartment and there is no local depot. This illustrates the failings of present-day economies of scale and waste management policy. The Blue Box program costs a lot of money, depends on expensive fuel-burning trucks, and provides no incentive to reduce or reuse. It is a convenient suburban recycling solution.

Here in Edmonton the city will add compost to the list of resources that communities are paying to

continued next page

Taking the long view

Urban conference looks to the future

BY KEN BARTH

Why have a community conference for a sustainable Edmonton? Is the City of Edmonton developing into a sustainable community? What does sustainable mean?

The Striking a Balance community conference, Jun. 9-11, intends to answer these questions.

According to Shirley Lowe, the conference coordinator, Edmonton is at a point where decisions must be made in order to determine where Edmonton will be in the next 20 to 25 years.

"The goal of the conference, as the name implies, is to bring sustainability to Edmonton by balancing a healthy economy, environment and community. All three are integrated into a sustainable community" says Lowe.

The conference features some guest speakers that will address the elements of sustainable communities. Some of the speakers include:

- Guy Dauncey is a writer, facilitator and an integral member of the Bamberton B.C. sustainable community project. Dauncey will act as moderator and visioning leader throughout the conference.

er throughout the conference.

- William Perks is a professor at the University of Calgary, Faculty of Environmental Design. This session will look at planning in the past and now. Perks will also speak on sustainable urban design and planning today.

- David Engwicht is a community advocate, traffic advisor and author. Engwicht is well-versed on the impacts of traffic and urban design.

- David Morris is an economist and Director of the Institute for Local Self-Reliance in Washington D.C. The presentation will focus on local economic development, appropriate technology and the political implications.

- Jannette McIntosh is the Coordinator of the University of British Columbia's Task Force on Healthy and Sustainable Communities. This session will illuminate the impact of cities on their surroundings.

Public participation is key in any visioning process for sustainable communities. Anna Bubel will lead a session on community planning, community development and community participation.

Participation in the conference



Are cities running out of gas?

by City Council and various departments is unknown at this time. A poll hastily completed on Friday, June 2nd indicates that few members of Council will be attending.

Mayor Jan Reimer and Aldermen Campbell, Chaley, Cavanagh, Hayter, Mason, Mackenzie and Starosick are doubtful due to prior commitments.

Aldermen Bolstad, Gombert and Phair will attend and Alderman McKibbin will send a representative.

Alderman McKay has prior commitments, though she did say that she supports the idea of sustainability. She informed me that she has had long term involvement in environmental issues, including lying down in front of bulldozers to stop the destruction of McKinnon and Mill Creek Ravines!

No gas

The recent situation in Ft. McMurray illustrates just how sustainable North American cities are. With surface transportation cut off, grocery store shelves were empty within three to four days. The city does not grow any of its own food. Gas stations posted "no gas" signs, causing residents to fill any available container to ensure a supply for their cars.

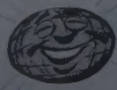
What will happen when the gas runs out? What can cities do to plan for the future?

By attending the conference you can learn and participate in creating a sustainable future for Edmonton. The conference is at the downtown Grant MacEwan Community College campus. Call 425-3913 for more information.

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Big picture

from page 6

have taken to a "backyard" somewhere else! Solid wastes are collected by a truck fleet and then sorted for recycling. This system offers little incentive to reduce waste (Not In My Back Yard), has large capital and operating costs (land fills, trucks and fuel) and besides the truck operators, employs a small number.

If a small-scale system is used — a collection of depots — every neighborhood would have a waste/resource system in place. This would mean local waste management that is labor-intensive, locally sensitive, environmentally friendly and a source of revenue (newsprint sells for \$150-\$220 per metric tonne). If a neighborhood must deal with its waste, there will be more attention paid to reducing waste management costs and thus reducing waste. Prevention and then treating the waste at the source is the most effective, and an equitable solution.

Edmonton's land use patterns are based on separating land uses and connecting them primarily with roads and the private automobile. One area of the city has some of the elements of sustainability. Old Strathcona is one of the most popular neighborhoods in Edmonton.

Ask yourself the following questions:

- Is the area accessible by a variety of transportation modes?
- Can I afford to live there?
- Can I find work there?
- Is there a place to buy groceries?
- Does the area have green space?
- Do you feel a sense of place there?

Of course, there are numerous incremental steps that need to happen to bring Old Strathcona closer to sustainability (local gardens and greenhouses instead of parking lots come to mind).

The city of St. Albert recently announced a new development plan for their downtown. The plan hopes to bring about a vibrant core, similar to Old Strathcona. The city hopes the four-block area will be a destination for people living in the

Edmonton region.

Suppose that this is a step in the right direction. At least they did not choose to build another mall! Whether this plan succeeds is another story. Being predominantly a "bedroom" community, I doubt the development will achieve what Old Strathcona has. The most important difference is that Whyte Avenue has some residential density in direct proximity to "Main Street."

Tremendous benefits

What everyone should keep in mind is that the alternatives also offer economic growth that will result in tremendous benefits for people, the environment, local communities, and local economies.

One of the largest hurdles to sustainable urban planning and design is the NIMBY syndrome. Sustainable planning and design requires a transformation, or alchemy, to the Yes In My Back Yard enlightenment. ●

Green Streets, a column on our urban environment, appears every two weeks.

Fishing for information

Take heed unrepentant technophobes — if you don't get on the information superhighway soon, you'll be left in the ditch.



You'll be out of it, obsolete, useless and uninteresting. Your brain — stimulated only by the woefully inadequate mediums of print and TV — will rot.

Well, maybe — or maybe not. Sure, the Internet is cool — heck, I'm going to be writing about it. But c'mon folks, hasn't the whole thing been just a tad over-hyped?

Since I've begun my baby steps on the Internet — it's certainly not "surfing" by any means — I've seen a few cool things, like the guy who updates a picture of his fish tank every five minutes or so. (He obviously has a really exciting life.) I've read a few mildly interesting articles.

But let's not minimize the frustration of it. First of all, getting plugged in ("What do you mean I need to tie up my one measly phone line the whole time I 'surf'?), then the time it took to actually understand the most basic elements ("So where is my telephone line actually going?") is aggravating.

Okay, maybe I'm just grumpy because I'm not very good at this yet.

The thing is, I'm about 100 times better than most people I know. We've all read the endless streams of articles (like this one) discussing the Internet — but when I read "client" or "server" or "UNIX", my

eyes glaze over. Even now that I know what the terms mean.

After all, what does the Internet really mean for me, an average person who is fairly comfortable around computers? I use a computer every day. I write at home and I even modem my work to those nasty editors. I can usually figure out why this computer, which was obsolete by the time I even thought about it, isn't working properly.

But in terms of the information super highway, let's face it — I'm a road apple. And gosh darn it, I refuse to be ashamed! The more I read about the Internet — on the printed page, I might point out — the more I find cynical attitudes like mine creeping in.

A California Internet expert, Clifford Stoll, has written a book called *Silicon Snake Oil: Second Thoughts on the Information Highway*. Stoll maintains the Internet and its ilk turn us all into computer geeks locked in dimly-lit closets somewhere exchanging meaningless drivel with other computer networks. Human interaction? Forget it. World-changing ideas? Not so far.

Stoll says computer networks "isolate us from one another and cheapen the meaning of actual experience. They work against literacy and creativity. They will undercut our schools and libraries." Stoll, needless to say, is even grumpier about the whole thing than I am — and he knows what he's doing.

Despite our humbugging, we must remember that the information highway — I'm beginning to cringe at every mention of that term

— is really in its infancy. It's clumsy and cumbersome, hard to navigate, and very difficult to get meaningful information from, at this point. The cool fish tank site, for example, came about as I attempted to find *Maclean's* magazine. (The fish may have been more exciting, in the end.)

But the Internet is probably here to stay. It will improve, we hope, very soon. And E-mail is pretty neat.

So, my advice is don't rush out there guns blazing and be disappointed, but check it out some day when you have a little extra time, at work or through a friend who has access.

Get a book out of the library to explain those technical terms that are so basic most articles don't deal with them anymore — but they're terms most of us still don't get. Tune into *SEE* every week and learn in a gentle, fun way about some of the neat things to see and do on the Internet.

And don't be intimidated by the hype. So what if we're not all experts at "surfing the Net"? Our skin has probably seen natural light and we may even have in-the-flesh friends.

Life will go on, we'll actually read things, talk to people and write them letters. We'll take a walk on a sunny Saturday to the library where we'll run into our neighbors, find the information we need and talk to that nice librarian while we're at it.

At least, you will. I'll be locked in my dimly-lit room trying to find some useful information to tell you about.

By the way, have you heard about this really cool fish tank.... ●

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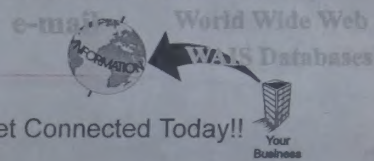
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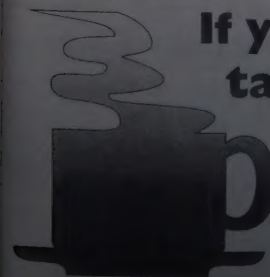
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Edmonton's News & Entertainment Weekly

It's a Wrap!

Men's skirts a cool idea

Fashion has a certain penchant for pushing people's buttons when it comes to stereotypes involving sexuality.



Look
BY RYAN GREENWOOD

Marjorie Garber in her book, *Vice Versa: Bisexuality and the Eroticism of Everyday Life* asks, "Is sexuality a fashion — like platform shoes, bell-bottomed trousers or double-breasted suits — that appears and then disappears, goes underground, only to be 'revived' with a difference?"

Over 20 years ago, models marched down Yves St. Laurent's catwalk wearing masculine pantsuits. At first, they didn't go over well. Now, no one raises an eyebrow.

In 1995, fashion bigwigs are challenging our frigid outlook toward in-your-face gender bending. For example, the promotional team behind M.A.C. cosmetics selected



Fashion: Stanley Carroll; Model: Brian Parker

RuPaul, drag queen extraordinaire, to be its new spokesmodel.

One of the newest Versace advertising campaigns depicts Kristen McMenamy clutching Nadja Auermann's nude breasts with an awestruck passion-filled expression.

Photo: Grant Olson

It seems society is poised to chisel down the walls of identity politics brick by brick. In January, Jean-Paul Gaultier dressed handsome young men in faux fur and riding skirts.

This is not for the man who has just recently accepted the fact that sexuality is a relationship between two siamese twins.

Light and airy

Perhaps it is time for men to look at sarong skirts in a different light. Airy and comfortable for summer, it's a keen way to beat the heat. Dress it up with a linen jacket, or try a simple loose-knit tank top to add an edge.

Why are men diving into unfamiliar waters?

Maybe men want in on all the fun this glamor craze is creating for women. Or is fashion captaining the mission to blur all the sexual guidelines in our lives.

If it is, let's just hope no one falls asleep at the wheel.

SEE Food

SEE Magazine offers these restaurants as recommendations.

PRICE GUIDE

- \$ Inexpensive, up to \$8
- \$ \$ Moderate: \$8-\$15
- \$ \$ \$ Expensive: \$15-\$25
- \$ \$ \$ \$ Very Expensive: \$25 and up (based on a complete meal for one, excluding alcoholic beverages)

BISTRO

Normand's Cafe: 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always satisfies, while the ever-present, gracious host — Normand himself — takes good care of his customers. Seasonal specials include wild game; another highlight is their cigar, gourmet dinners held by special request. \$ \$

BURGERS

The Billiards Club: 2nd fl., 10505-82 Ave., 432-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side o' fries and a pint o' beer make a winning combo. \$

BRUNCH

High Level Diner: 10912-88 Ave., 433-0993. This restaurant hums with convivial conversation as hungry folk tuck into plate-sized waffles covered with fresh fruit and cream. Those who can't do without their eggs in the morning will find them available every which way including as a Benedict with salmon. Coffee! Of course! \$ \$

CAJUN

Dadeo: 10548-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, savory servings of gumbo, oysters, po' boys and more. \$-\$ \$

Louisiana Purchase: 10320-111 St., 420-6779. You'll forget all your blues at this big room. The staff are friendly and fast as they plunk their platter-sized portions down on the tables. The New Orleans-styled menu includes tournois yz ys, and chicken piquant. For something un-

sual, sample the smoked rabbit ravioli. \$ \$

CALIFORNIAN

Kokomo's California Bar & Grill: Bourbon Street, West Edmonton Mall, 487-6558. All appetites and cuisines served here — just like in the sun-kissed American state. A mélange of the tried and true: pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget you're in the monster mall. \$-\$ \$

CHINESE

North China: 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Dismal decor, and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery — North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$ \$

DELI

Prairie Oyster Bistro Style Deli: 12516-102 Ave., 452-3752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as boccancini, shiitake mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

Zenari's: Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Yummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put in the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$ \$

FRENCH

The Creperie: 10220-103 St., 420-6656. Well-established as one of the city's most romantic restaurants, The Creperie features a unique rustic charm with soft lights and a quiet atmosphere. The menu features — what else! — but crepes. These include chicken and fruit lightly curried and a Crepe Alaska seafood delight. \$ \$ \$

ITALIAN

Il Portico: 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$-\$ \$ \$

Tasty Tomato: 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian

food — just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and specials, pizzas, and house salad with "secret" dressing. \$-\$ \$

JAPANESE

Furasato: 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furasato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$ \$

CANADIAN

Rosie's Bar and Grill: 10604-101 St. and four other locations, 423-3499. Nothing over \$4.99 on the menu! This is stick-to-your-ribs, home-cooking fare. Meat and potatoes are the order of the day, with such solid offerings as the Ukrainian platter, lasagna, country-fried steak and beef burgers. \$

LUNCH

Il Peperoncino: 10115-104 St., 423-1612. The hot spot in the city centre is jam-packed at lunch. No wonder: the food's great. Meals are hearty and simple. Panini — Italian sandwiches — filled with beef braised in red wine, aromatic pan-fried vegetables, or roast-pork stuffed with garlic are staples. The pasta changes daily. Fries, an addictive, sugar-coated bread ring, is a must for dessert. \$

MEXICAN

Julio's Barrio: 10450-82 Ave., 431-0774. Forget the falling patio with a few margaritas or a couple of cervezas in this hot 'n' hip south side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$ \$

PIZZA

Bella Crusta: 10332-81 Ave., 430-6221. Not your ordinary pizza joint. Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill; or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

PUBS

The Black Dog: 10425 Whyte Ave., 439-1082. Celtic spirit meets alternative moxy at this Old Strathcona hang-out. This pub's all about pubbing, from the fine ales to the dart boards at the back. Menu includes Irish stew, meat pies and other notables of the English bar scene. \$

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Scar tissue

A cult survivor tells her story

BY NORA ABERCROMBIE

Beth Goobie was born into a religious cult/crime ring that ran a child prostitution and pornography racket, among other things. On June 3, the League of Canadian Poets announced that her book of prose poetry exploring her childhood and adolescent experiences, *Scars of Light*, won the Pat Lawther Award. It was, in their opinion, the best book of poetry written by a Canadian woman in 1994.

Scars of Light was edited by Rudy Wiebe (two-time Governor General's award winner), and distinguished writers contributed descriptions on the back cover.

"The words are so charged with anger, honesty, and searing intelligence it's as if they were written in an electric field... Bravo, Beth Goobie, for writing these heart-breaking, magnificent poems," wrote Lorna Crozier.

"So palpable is the beautiful sensibility of the Beth who is assaulted that the shock reaches nearly intolerable levels..." added Stan Dragland, while Patricia Young summarized with "...the reader is changed forever..."

Virtual silence

In spite of such high praise, *Scars of Light* was greeted with virtual silence. Last fall, the only print review appeared in the Edmonton Journal. And there were only two radio interviews: on CKUA and the University of Alberta's CJSR. NeWest Press sent copies to CBC's national and local radio shows, friends followed up with phone calls. *Scars of Light* didn't even make it to the Writers Guild of Alberta's short list for their annual poetry award.

"I felt as if I didn't exist," says Goobie. "I published four books in one month. I don't know what else you have to do to get on the radio."

It is strange. Perhaps the subject matter was a bit... challenging. The cult/crime ring Goobie was born into used her for pornography and prostitution long before she went to kindergarten. They started training her for that work when she was born.

"Eighty per cent of cults who ritually abuse are interfamilial," says Goobie. "The only reason people know about The Family (a religious cult recently exposed as having prostituted its members) is because they actively recruit. Most cults who begin work on infants are pretty much assured of their silence. You recruit a 35-year-old woman or man, it's more difficult to assure their silence."

While her family appeared to be fundamentalist Christian, Goobie says it is ridiculous to believe that groups who rape and torture children do so for religious purposes, or that such groups can claim religious freedom.

"I want to mention Caroline Kunzle at CJSR, and Jennifer Guano," says Goobie. "They aired their interview uncensored. CKUA, on the other hand, felt the need to edit out the most important information that I gave them, which was that most cults are crime rings, not fringe religious

groups. They are about big money and power, not religious freedom."

If the implications of *Scars of Light* are challenging, the fact that its author is a multiplex personality presents another steep curve for journalists and contest judges. But, given her childhood circumstances, "splitting" seemed a perfectly reasonable thing for Goobie to do.

Take "Knowledge," page 39 in *Scars of Light*, for example:

"...if I had had to keep that fact in my face like my eyes,

my mouth, my childhood would have remained foetal

in bedroom corners sucking its cockthumb, screaming

at dust balls. I wanted more than that,

I wanted to laugh like other girls, play hopscotch,

musical chairs, pin the tail on the donkey.

I wanted to learn 1+1, I wanted to create

fur elise and later liebestraum on the keyboard,

I wanted to believe in boys. to do this

I could not know, and not to know one's self

means the self must come apart, into selves..."

According to Goobie, splitting is more than a simple byproduct of the cult/crime ring rituals: it was very often the whole point. While many buyers of the cult/crime ring product — kiddie porn and kid prostitutes — get their jollies from children's fear and pain, there is a huge international market for kids who get turned on, even at the age of two or three, by rape and torture. Through sophisticated programming, children are "wired" early to respond to brutality. The fact that they are split means they appear perfectly normal (when they are not being worked).

Humans tortured

"Rituals are conditioning and programming sessions," says Goobie. "Children regularly see animals and humans tortured at length. The animals most often die. Sometimes humans are murdered. More often, a fake murder is staged."

"I remember being tortured and programmed with electric shock, ultrasound; a sophisticated variety of drugs were used for different purposes. There was extensive involvement from all aspects of the professional community in Guelph, particularly doctors and teachers."

"An essential component to the invisibility of cults and their operation in everyday life is something called The Trigger. It's an auditory or visual gesture that is a coded reference to cult dogma. A child is first introduced to a gesture or a sound in a torture session, and learns, for example, to connect a hang-up phone call to a death threat."

Or the phrase "I'm crossing my fingers for you" could mean a death threat. Other common triggers are geraniums, tulips, crosses, numbers three, four and six, the colors black, red and white. The sight of any cross triggers, for my cult selves, the sense of cult omnipresence. And

this is common for any cult survivor.

"I'm concerned by the symbol that appears in the book at the end of every poem," stresses Goobie. "Ritual abuse survivors who read this book may associate me with this trigger, and believe that I am still actively involved in spite of the message of the book. I want to point out that I did not choose that image, and I am concerned about its presence in the book. I also want to congratulate NeWest Press for their willingness to publish pioneering material."

"Common elements at rituals involve altars, bonfires or candles, robes which are most frequently black, white or red and often hooded; orgies of gang raping children and adults; animal and human blood, feces and urine being ingested or smeared; repetitious chanting of cult messages. The child will have cult selves who are regularly involved in these episodes. A precondition of cooperation is absolute terror and absolute self-hatred."

"Before I remembered, I used to walk down the street and hear 'You are bad,' 'No one likes you,' 'You are evil,' 'You can't do it,' 'There is no way out...' in my head. It was totally out of context from what was happening at the time. Now I know there is nowhere else those messages came from. It was programming."

Other "selves" of multiplex personalities are often extremely high achievers (which is a little scary when you think of where over-achievers usually end up). Goobie won academic and citizenship awards all the way through school. She achieved her Grade 10 piano performance certificate at the age of 16, taught 15 to 35 piano students weekly throughout high school. In 1983, she graduated with concurrent baccalaureates in English (she won the gold medal) and religious studies from the University of Winnipeg and MBBC respectively. She spent the next six years working with abused children and teens. At the age of 30, she began to write regularly.

Between fall of 1991 and spring of 1995, Goobie has published eight books: five for *Series 2000*, one novel for young adults, one book of short fiction and poetry, (*Could I Have My Body Back Now, Please?*) and *Scars of Light*.

She has also had two plays produced: a radio play called *Continuum* broadcast on CBC's *Morningside*, and *Dandelion Moon*, a stage play toured twice by Catalyst Theatre. Currently, she is working on another novel for teens and a script for local filmmaker Cynthia Wells.

Last fall, Beth Goobie had four books come out in one month. The others were two high-low (*Series 2000*) books for teens reading at a Grade 5 or 6 level, and *Mission Impossible*, a regular full-length novel for teens published by Red Deer College Press that won the Writers Guild of Alberta award for best kids book of 1994.

Creating *Scars of Light* took three-and-a-half years. "There was an incredible drive while I wrote this," says Goobie. "I had chronic fatigue syndrome, so I had about an hour a day. Something picked me up out of



Beth Goobie

bed, poured a cup of coffee down my throat, and then sat me down at the desk and wrote those poems. It was the incredible desire of so many different selves to come together. They were very lonely for each other; this was the way to interact. The more that I wrote, the more I validated in an indirect way, the pain and the reality of what different selves experience. The more this was validated, the greater the internal trust.

"For instance, remembering the way I stood and claved flowers off the wallpaper when I was four made me realize how angry I was. I remember nuzzling walls with my head and face at the same age. Realizing that was the way I was giving myself physical nurturing was quite a shock, but also an affirmation of creativity, and the depth of my ability to love myself. Again, that love was not coming from an abstract concept of god, but from myself. This validation of emotional realities led to a greater tolerance among my selves internally, and gradually they shared more and more of their experiences."

Scars of Light is only "a fingerprint" of what happened to her. "It restricts itself to the perspectives of the children and teens who lived the experiences of growing up in a crime ring. The language may be adult, but all of the wisdom and understanding is that of a three-year-old, a five-year-old, a 10-year-old. They are the ones who tell me submission corrupts, absolute submission corrupts absolutely. All of our wisdom as adults comes out of our childhood experience. I firmly believe that it is my child and teen selves who are the wisest, and have the deepest ability to love."

While we may be shocked at what Goobie reveals, torture and rape are not new. Their use as a political tool is as ancient as the bible, and as recent as this morning's news reports of war in eastern Europe. Active programming, like the kind employed in the crime ring Goobie was part of, is also not new: there is emerging evidence to suggest that Nazis conducted similar experiments in splitting personalities. But the idea of imposing an unwell-

come world view on a child, with varying measures of force, is what some of us think of as typical parenting and schooling.

"People want to believe that cults are a fringe element of our society," says Goobie. "In some respects they are. However, every aspect of childhood that I was exposed to — in the school system, in church, in kids' clubs, that sort of stuff — reinforced much of cult dogma, which was: do not trust yourself, always refer to an adult for an opinion, to pass this test, you must repeat what the teacher told you, put up your hand before you speak, follow the rules, submit."

Compliant adults

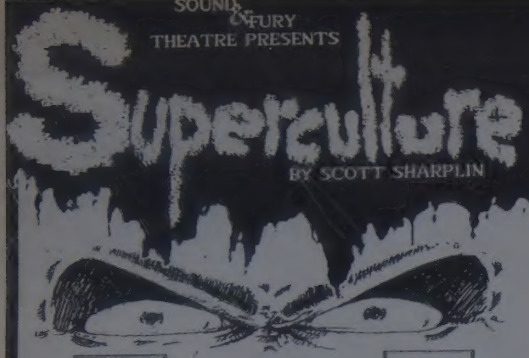
"What develops out of this is a society of compliant adults. This is very helpful to governments...let's face it, if your childhood is not democratic, you won't notice when your adult life turns out to be undemocratic. It's called conditioning. As a child, adult approval depends on submission. This continues in adult life, sometimes a matter of keeping a job..."

"The antidote to this is for parents to teach their children to disagree with them. An adult should never silence a child; the job is to keep her safe while she explores her own voice."

Scars of Light won one major national award, and is eligible for a whole lot more. Her novel won a provincial one. Two more print reviews of *Scars of Light* have been published since last fall. And Goobie was asked to comment on cult/crime rings, (especially with The Family setting up shop in Edmonton) on a recent local CBC radio show. There are more stories rising to the surface, slowly but surely: last year there was a huge seizure of kiddie porn tapes in southern Ontario, and another large one in Calgary just recently. And survivors of cult/crime rings are beginning to talk.

Yah, Beth, you might get on the radio again.

(Nora Abercrombie is a local freelance writer.)



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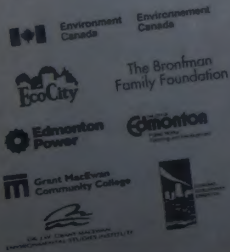
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E-towners of Sterling character

**Sterling Awards
Mayfield Dinner
Theatre
Jun. 26**

THEATRE BY WENDY BOULDING

To mark the beginning of the end of Edmonton's vibrant theatre season, the eighth annual Sterling Awards nominees were announced last week. The ceremony, scheduled to take place Jun. 26 at the Mayfield Dinner Theatre, will acknowledge the best theatrical efforts in 23 categories.

Heading the race with 18 nominations is the Phoenix Theatre, including eight mentions for its current production, *The Rise and Fall of Little Voice*.

The play stars Maralyn Ryan, a veteran actress nominated for

outstanding performance by an actress in a leading role, as well as Brian Taylor who is nominated for best performance by an actor in a supporting role.

Robin Phillips, director extraordinaire, received nods for his efforts during his final season at the Citadel. Nine of the 15 nominations given to Citadel productions went to Phillips' undertaking of the classic musical *The Music Man*.

Titillating delve

Brad Fraser's titillating delve into the psyche and beyond with his play *Poor Super Man* garnered five nominations, ranging from outstanding director to outstanding production of a play.

Playwright Stewart Lemoine's Fringe play, *Disfunctional Documentary*, was nominated in all three

of the new Sterling Awards categories designed to ratify Fringe performances.

The other new category gives acknowledgement to outstanding individual achievement for theatre productions aimed at young audiences.

Also at this year's awards, homage will be paid to Frank and Mary Glenfield, who have supported the Edmonton theatre community in various ways. In the almost 50 years the Glenfields have been part of the theatre scene, they have helped to develop local theatre, including making the Walderdale a thriving amateur community company.

Hosted by local performers Cathy Derkach and Brian Lind, the 1995 Sterling Awards promises to present the same degree of variety and charisma that the last theatre season delivered.

STERLING AWARDS NOMINATION LIST

Outstanding Fringe Production

- *Disfunctional Documentary*, Noises in the Attic
- *Holding Up for Steam Productions*
- *The Horror, The Horror, Skid Theatre*
- *Polaroids of Don, Marty Chan*

Outstanding Fringe New Work

- *Disfunctional Documentary*, Noises in the Attic
- *Letters in Wartime*, Ken Brown & Stephen Scrivner
- *The Horror The Horror, Skid Theatre*
- *Polaroids of Don, Marty Chan*

Outstanding Fringe Performance

- *Harvey Anderson, Disfunctional Documentary*
- *Leona Brausen, The Visitation of the Paragon*
- *Marianne Copithorne, Polaroids of Don*
- *Raul Tonne, Judgement*

Outstanding Fringe Director

- *James DeFelice, Letters in Wartime*
- *Ron Jenkins, The Horror The Horror*
- *Pato Siles, Polaroids of Don*
- *Joey Tremblay, Disfunctional Documentary*

Outstanding Fringe Visual or Sound Design

- *Dave Boachler, Disfunctional Documentary*
- *Dave Clarke & Scott Peters, The Horror The Horror*
- *Erin Haid & Andrea Rabinovich, Holding*
- *Richard Link & Roger Schultz, Painters Dream*

Outstanding Choreography

- *Linda Adams, 2-2 Tango, Northern Light Theatre*
- *Tracey Flye, Beggar's Opera, Citadel Theatre*
- *Timothy French, The Music Man, Citadel Theatre*
- *Andrea Rabinovich, Sweeney Todd, Phoenix Theatre*

Outstanding Musical Director

- *Liz Han Andrew, Ruthless! The Musical, Leave it to Jane*
- *Laura Burton, The Music Man, Citadel Theatre*
- *Janice Flower, Beggar's Opera, Citadel Theatre*

Outstanding Sound Design

- *Doug Blackley, Glenn, Phoenix Theatre*
- *David Clarke, Serpent Kill, Shadow Theatre*
- *Darrin Hagen, Poor Super Man, Workshop West / Theatre Network*
- *Darrin Hagen, The Rise & Fall of Little Voice, Phoenix Theatre*

Outstanding Costume Design

- *Sean Breaugh, The Music Man, Citadel Theatre*
- *Sue LePage, Beggar's Opera, Citadel Theatre*
- *Christina Poddubniuk, Sweeney Todd, The Phoenix Theatre*
- *Dean's Powlley, Ruthless! The Musical, Leave it to Jane Theatre*

Outstanding Original Composition

- *David Clarke, Sin Along with Dr. Grot, generic theatre*
- *Paul Morgan Donald, Spring Thaw '95, Union Theatre*
- *Deb Hurford & Binaifer Kapadia, Running Through — Devil's Club, Azimuth Theatre*
- *Binaifer Kapadia, Romeo & Juliet, Free Will Players*
- *Three Dead Trolls & Jr. Gone Wild, The Messiah, Theatre Network*

Outstanding Performance by an Actor in a Supporting Role

- *Glen Gaston, A Man for All Seasons, Citadel Theatre*
- *David McNally, A Man for All Seasons, Citadel Theatre*
- *Brian Taylor, The Rise and Fall of Little Voice, Phoenix Theatre*
- *Allison Wells, The Rise and Fall of Little Voice, Phoenix Theatre*

Outstanding Lighting Design

- *Judith Bowden, Poor Super Man, Workshop West / Theatre Network*
- *Stancil Campbell, The Monument, Northern Light Theatre*
- *Morris Ertman, Sweeney Todd, The Phoenix Theatre*
- *Loise Guinand, The Music Man, Citadel Theatre*

THE PEOPLE'S CHOICE AWARD

As part of this year's Sterling Awards for Outstanding Achievement in Edmonton Theatre, we want you to choose the best live theatre production you've seen this past season (from September 1994 until June 1995). It can be a large-scale musical, or a touring show, or a production presented by any one of our local companies, including The Fringe.

The show with the most votes will receive

THE 1994/95 PEOPLE'S CHOICE AWARD

to be presented at the Eighth Annual Sterling Awards, Monday, June 26 at the Mayfield Dinner Theatre.

My vote for the BEST show in Edmonton this season is:

Name: _____

Phone #: _____

Deadline for entries is 5 p.m. Friday 23, 1995

Drop off, Mail, Fax or E-Mail your entry to:

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Outstanding New Play

- *Canine in Egypt, Stewart Lemoine (Teatro La Oudicina)*
- *The Noon Witch, Stewart Lemoine (Teatro La Oudicina)*
- *Sin Along with Dr. Grot, Dave Clarke & Neil Scotton (generic theatre)*
- *Supreme Dream, Frank Moher & Rhonda Trodd (Theatre Network)*

Outstanding Production of a Collective or Independent

- *Pat Girl Sings the Blues, Noises in the Attic*
- *The Maltreat Bodin, Acme Theatre*
- *Romeo & Juliet, Free Will Players*
- *Sin Along with Dr. Grot, generic theatre*

Outstanding Performance by an Actress in a Leading Role

- *Maralyn Ryan, The Rise and Fall of Little Voice, Phoenix Theatre*
- *Colleen Tillotson, The Rise and Fall of Little Voice, Phoenix Theatre*
- *Jennifer Wigmore, The Music Man, Citadel Theatre*
- *Stephanie Wolfe, Keely & Du, Phoenix Theatre*

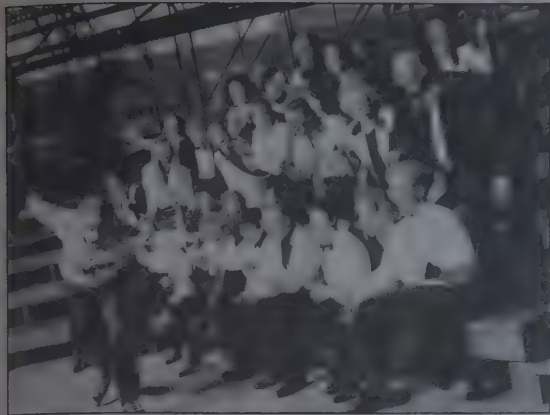
Outstanding Production for Young Audiences

- *Andrew's Tree, Chinook Touring Theatre*
- *Anne of Green Gables, Stage Polaris*
- *The Dungeon Master's Handbook, Azimuth Theatre*
- *Lily Latchkey Skips School, Rapid Fire Theatre*

Outstanding Individual Achievement, Theatre for Young Audiences

- *Dorothy Ann Haug (Direction), Andrew's Tree, Chinook Touring*
- *Brian Markler (Performance), The Dungeon Master's Handbook, Azimuth Theatre*
- *Jeff Page (Prod. & Perf.), Lily Latchkey Skips School, Rapid Fire Theatre*
- *James Toupin (Performance), The Magic Star, Stage Polaris*

Kiwanis gang defiantly "un-choir"



Kiwanis Singers

Kiwanis Singers
John L. Haar Theatre
Jun. 11

CHORAL

BY PAULA E. KIRMAN

Meet the Kiwanis Singers — the "un" choir

Unconventional, unusual, and to a large extent, unknown, the Kiwanis Singers is comprised of 40 men and women and has been around since 1979. Under the musical direction of Paula Roberts, the choir performs music that is upbeat and contemporary, combining elements of solo work, modern arrangements, choreography, and a live four-piece rhythm section.

"When you talk about a choir what still pops into people's minds is a group standing there on risers all in rows, all dressed exactly the same, singing one song after the other," says Roberts.

"We always try to do something a little bit different, like hiring local jazz musicians to accompany us."

Unique aspect

Another unique aspect of the choir's performances is choreography. Roberts, who has a background that includes 10 years of dance training, choreographs the choir's simple, yet humorous, dance moves.

For a choir consisting exclusively of volunteers, the level of vocal

excellence is incredibly high.

"The people that really enjoy singing this type of music and have searched for a choir have found us," Roberts emphasizes.

Auditions for the Kiwanis Singers are held the first week of September. Opportunities for solo and small group performance within the choir is available, and many talented Kiwanis Singers members grab the opportunity to stand out.

Annual concert

Besides appearing at events such as fundraisers and banquets, the Kiwanis Singers perform an annual concert at the John L. Haar Theatre at the west-end Grant MacEwan campus. Each year, the concert is named after a specific theme. Last year it was appropriately called the "Un" Concert, where a variety of popular and standard pieces were given the singers' unique treatment.

This year the theme for the show is City Beat. "We're doing pieces that are ethnic in origin, such as Jamaican and African songs, but we're also doing some Broadway, some gospel, some old standards like 'I Had to Be You.' With all of that type of music, we've covered just about everything you would find in a big city — the street people, the church-going people, the Broadway scene," Roberts explains, adding that the "Beat" part of the theme refers to the addition of extra drummers onstage and will also include "body rhythms," where human anatomy becomes percussion. ●

Polaris launches new season

THEATRE

BY WENDY BOULDING

When other theatres are left scurrying to survive, Stage Polaris remains poised and ready to offer another season of quality stage productions.

"We are positive-thinking people and we set goals and do our best to achieve them," said Leslie D. Bland, the executive director of Stage Polaris.

This attitude has led Stage Polaris

to bigger and better things of late. Previously located in the Old King Edward School, the second largest theatre company in Edmonton will be moving to the Varscona Theatre, formerly known as the Chinook. In their new residence Stage Polaris will merge with the smaller theatre companies such as Union Theatre, who already call Varscona home.

The move will offer more of a technical advantage and keep the theatre company able to offer the high cal-

iber productions they have in the past.

"We believe in attracting the common person who would like to see theatre," Bland said.

"We still have artistic vision, but we also want to communicate. We meet people in the middle and we get through to a lot of them."

The upcoming 11th season of Stage Polaris is keeping in tune with Bland's mentality.

Family Series

The Family Series will begin in October with productions of *The Wizard of Oz* and the stage adaptation of the book *Cheaper by the Dozen*. The most prominent part of the Family Series will be the Western Canadian premiere of the Broadway musical *The Secret Garden*.

The StarryTime Series will see the production of several plays including an updated version of *The Nutcracker*, Stage Polaris's touring production of *Pinocchio*, and a funky interpretation of *Hansel and Gretel*.

Stage Polaris plans on taking two plays on the road and will put forth two off-season musicals next summer.

It's a hefty undertaking, but Stage Polaris seems to be up for the challenge. While announcing the plans for their upcoming season, the theatre company has also brought four new artistic consultants on board to ensure a productive and inclusive season.

Says Bland, "We have a lot of energy and we are very determined. We're here to serve people and that is what we will continue to do." ●

GALLERY BEAT by Wendy Boulding

Pieces of houses a window into India

Over the last 20 years, Yuri Drohomirecki would photograph doors and windows whenever he travelled to northwestern India. Eventually this would lead him to the desire of bringing home the actual object. It was his way of bringing back a material means of relating to and remembering the people he had met on his trip.

His collection of artifacts has grown astronomically and now part of it can be seen at the FAB Gallery.

Doorways And Windows, features four doors and 20 windows, which range from simple designs to beautiful and exotic detailing. They have become more than functional objects and seeing them in the gallery reminds one of how architecture can be breathtakingly sensuous as art.

"I pick up these things because they appeal to me on an esthetic level," says Drohomirecki. "In many places these objects are undervalued and seen as a product and I feel they are something deeper than that. They are part of a context and I want to bring them to a place where they might be respected and honored."

Drohomirecki becomes involved with each piece when he goes through the painstaking restoration process. To him, seeing a window hanging on a wall is just as pleasing as a print. He speaks of his collection, which also includes a variety of objects with love and a deep appreciation for the man-made artifacts.

"I can only guess this feels like what hunters feel like when they go hunting. There is a thrill to finding something really beautiful that isn't in a museum or behind bars somewhere."

Doorways And Windows runs until Jun. 13.

NCRC'95 Radio Conference

Education Building, University of Alberta

June 19 - 24

- Standard Radio Awards
- Overcoming Oppression
- Keynote Speaker: Perryne Constance, a researcher for the CBC National TV News, and host of the Africa Report.
- The Theme: *Tuning into Strength in Diversity*, workshop — will focus on overcoming oppression
- will include sessions on technical radio skills
- industry awards
- sales and fundraising
- Women's Conference
- One Day — Women only, June 19
- 8:30 am registration

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FAMOUS PLAYERS

Showtimes effective Friday, Jun. 9

4th MATINEES

PRINCESS
10233 Jasper Avenue DTS DIGITAL SOUND
THE BRIDGES OF MADISON COUNTY PG
only 8:45, 9:25 PM, Sat/Sun 2:00 PM
HEAVY METAL M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM

4th MATINEES

PRINCESS
10233 Jasper Avenue 436-8726
THE BRIDGES OF MADISON COUNTY PG
only 8:45, 9:25 PM, Sat/Sun 2:00 PM
CRIMSON TIDE M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
HEAVY METAL M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
CONGO M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM

4th TWILIGHT SHOWS

WESTMALL 5 114-1242
West Edmonton Mall DTS DIGITAL SOUND
THE BRIDGES OF MADISON COUNTY PG
only 8:45, 9:25 PM, Sat/Sun 2:00 PM
BRAVEHEART M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
CRIMSON TIDE M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
FLUKE PG
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
CONGO M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM
MAD LOVE M
only 1:30, 4:00 PM, Sat/Sun 1:30, 3:30 PM

4th MATINEES

LONDONDERRY 114-1242
137 Ave. & 66 St.
CASPER PG
only 7:10, 9:40 PM, Sat/Sun 1:30, 3:30 PM
THE MAN WITH A VENGEANCE M
only 7:10, 9:40 PM, Sat/Sun 1:30, 3:30 PM
CONGO M
only 7:10, 9:40 PM, Sat/Sun 1:30, 3:30 PM

SPECIAL SAVINGS

1ST RUN FILMS
100 GENERAL ADMISSION
CHILDREN AND GOLDEN AGE
426-1369
10065 Jasper Avenue
BRAVEHEART M
only 8:00 PM, Sat/Sun 1:30, 4:45 PM
CRIMSON TIDE M
only 7:15, 9:45 PM, Sat/Sun 1:45, 4:00 PM
FLUKE PG
only 7:15, 9:45 PM, Sat/Sun 1:45, 4:00 PM
CONGO M
only 7:00, 9:35 PM, Sat/Sun 2:00, 4:20 PM

3rd DAILY MATINEE
Gateway 436-6977
CRIMSON TIDE M
only 7:00, 9:45, 11:30, 9:45 PM
IRON RAVEN M
only 1:40, 9:25 PM
BRAVEHEART M
only 1:15, 3:30, 4:30, 7:15, 8:00 PM
BRIDGES OF MADISON COUNTY PG
only 1:40, 9:25 PM
MAD LOVE M
only 1:40, 9:25 PM
WHILE YOU WERE SLEEPING PG
only 1:40, 9:25 PM
FLUKE PG
only 1:40, 9:25 PM
CONGO M
only 1:40, 9:25 PM

3rd DAILY MATINEE

Gateway 436-6977
CRIMSON TIDE M
only 7:00, 9:45, 11:30, 9:45 PM
IRON RAVEN M
only 1:40, 9:25 PM
BRAVEHEART M
only 1:15, 3:30, 4:30, 7:15, 8:00 PM
BRIDGES OF MADISON COUNTY PG
only 1:40, 9:25 PM
MAD LOVE M
only 1:40, 9:25 PM
WHILE YOU WERE SLEEPING PG
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FLUKE PG
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only 1:40, 9:25 PM

AT THE FLIX

Political corruption gets comedy treatment

SUD ("South")
Princess Theatre
Until Jun. 10

Sud, which explores life in a small Italian town on election day, begins in a light-hearted manner. The sadness of life in the earthquake-ravaged community is somehow diminished by the rhythmic sound of Italian hip-hop playing in the opening shots. Never mind that the local mafia (the Camorra) plan to stuff the ballots in favor of a corrupt incumbent.

Life on the Mediterranean shore seems unthreatening in this 1993 film from Italian director Gabriele Salvatores.

Even the disorganized quartet of "terrorists" who want to disrupt the rigging of the election are almost comic. Their ringleader, *Ciro*, played by Silvio Orlando, arrives late for the operation.

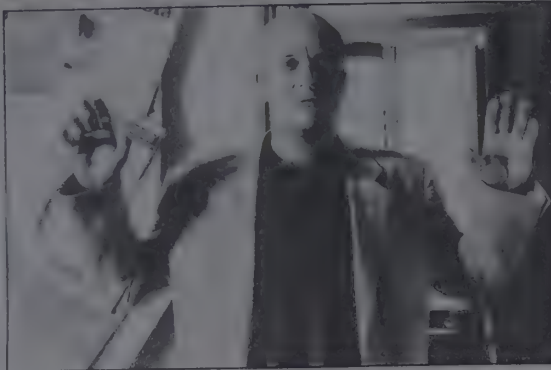
Stupefied because of medication for an ongoing depression, *Ciro* catatonically leads the rebels into the polling station. They're too celebratory and surprised at their success to seem threatening. They don't even use real guns and the police chief is convinced the whole thing is a prank.

That's when Salvatores makes a switch, and *Sud* becomes a tense and serious drama. *Ciro* gets a real gun from one of the guards at the polling station, and the passive resisters find out that they have mistakenly locked themselves inside the voting station with two hostages. One hostage is the daughter of the corrupt politician whom the four men are protesting against, and the tension begins to escalate.

Strong performances come from all the actors, as the "terrorists" provide humorous and touching moments as working-class stiffs determined to end political corruption.

Tension mounts as the ill-tempered *Ciro* frequently argues with his reasoning cohort *Elia* (Antonio Catania). *Francesca Neri*, who plays the senator's seductive and manipulative daughter, is impressive as a woman caught by fate and who is trying to escape her captors.

The twists in the story line, the acting, and the intrigue of the different character's interests makes a very portrayal of the workings of corruption, and a tense drama which makes you care about the outcome. It is also a



Claudio Bisio as Giacomo Fiori in *Sud*.

chance for North Americans to see how corruption impedes the democratic process we take for granted.

Jeff Pederson

TADONA ("Fire")
Princess Theatre
Jun. 12-13

For western film audiences, *Movie Myth #325* reads as follows: "Foreign = Boring. Subtitles = Boring. Foreign + Subtitles = Boring Beyond Comprehension." The African film *Ta Dona* has subtitles and is, at least to us, foreign. But while it doesn't move at the same pace as the slick, Hollywood pap we've come to know and pay money for, *Ta Dona* is nonetheless an interesting cinematic experience.

Ta Dona's centres on *Sidy*, an idealistic forestry commissioner. *Sidy* is one of many civil servants sent by the government on a campaign against the cultural practice of desertification. Intwoven is a subplot involving *Sidy*'s mystical search for the seventh canari, a long-lost childbirth remedy hidden somewhere in Mali.

Unlike most of the government elite, *Sidy* believes in working within village culture, rather than forcibly imposing the government's will as an outsider. His struggle to link the educated, modern Africa with the traditional rural Africa forms the main focus of the film.

By North American standards, *Ta Dona* looks like a very low-budget film (and, by North American standards, it probably is). The editing is amateurish, and the "stunts" during the bush fire scenes

are, well, rather unconvincing. It isn't helped by the fact that since *Ta Dona* is wholly African, a lot of the subtleties of the actors' performances are lost in the cultural gap.

The storyline, on the other hand, is deceptively simple — which means that it's really rather complex. The two main plots — the anti-bush fire campaign and the seventh canari quest — are much more closely related than they first appear.

In the former, modern Africa has the right idea, though they go about it in the wrong way. In the latter, it is traditional Africa that holds the solution to mankind's ills. In both cases, *Sidy* is needed to bridge the gap.

Despite the unfamiliar cultural base of *Ta Dona*, there's a lot for Westerners to identify with, especially in Canada. One could draw parallels from the Bambara villagers to native aboriginals, or to any cultural group. Ultimately *Ta Dona* is also a lesson on how to merge the modern with the traditional — and on the necessity for idealists.

Roy Fisher

Campy Filmmaking

Somewhere in Canada, maybe even in Alberta, there is the next generation's David Cronenberg — maybe even a Jean-Luc Goddard. Oh, wait. He's French.

In any case, Edmonton-based National Screen Institute—Canada will (again) be hosting the New Heroes Teen Video (NHTV) program, which provides a place for such creative juices to flow.

During the filmmakers' camp, students will create six video dramas. The dramas will be created from the ground up: the teens write the screenplay, produce the movie, and do all the acting, directing, and editing. Professionals will be on hand to assist, but the quality of the resulting videos lies squarely on the heads of the students.

The camp is designed to provide an experience as close to the real industry as possible. Thus if a script-

writer for, say, *Clearcut* or *Forrest Gump* objects to the way his scene is directed — well, that's just show biz. And since the whole production takes place in two weeks (with some extra time for the writers), there's a definite sense of, how shall we say it? Pressure. Yeah, pressure.

The (hapless) public will get the chance to see (to be subjected to) the resulting dramas during the Local Heroes International Screen Festival '96. There the final products will be shown, and the next *Lawrence of Alberta* will be made.

The course fee is \$300, with a limited number of scholarships available. There's only space for 60 teens in the NHTV summer camp, and the deadline for applications is Jun. 16. The camp itself takes place from July 15-30. For more information and applications, call Debora De Napoli at 421-4084. (Roy Fisher)

A MINUTE at the MOVIES



Christina Ricci in *Casper*

BOX OFFICE TOP FIVE

1 CASPER
This whimsical and aw-shucks-friendly ghost movie, from the studio that brought us the more macabre *Poltergeist* and *Gremlins*, has found a huge audience. *Casper* is a gentle, fun, and surprisingly touching tale of a young boy named Daniel who befriends a ghost named Casper. The film is a heartwarming and touching story of a young boy who befriends a ghost named Casper. The film is a heartwarming and touching story of a young boy who befriends a ghost named Casper.

fit in to yet another new school. Meanwhile, Dr. Harvey has his hands full trying to rid Whipple of Casper's mischievous antics. Plot is of little consequence, but expect some non-threatening fun from this non-threatening spook. Look for cameos from Dan Aykroyd, Mel Gibson, and even Clint Eastwood.

3 out of 5.

2 DIE HARD WITH A VENGEANCE
Bruce Willis may have gone to the well once, maybe even twice too often as the character John McClane, a wise crackin' cop usually accompanied by a hangerover and a long list of marital disputes. Willis, however, isn't the problem in this third installment of the series, it's an over-the-top plotline, cartoon like villains and preposterous stunts that are eye-popping but stretch the limits of believability. McClane is the mouse in a cat and mouse game devised by a criminal mastermind known as Simon (Jeremy Irons). Samuel L. Jackson (*Pulp Fiction*) is Zeus, an unwilling partner in the game forced to join McClane on a furious pursuit of Simon through New York before he's able to blow up an unnamed school somewhere in the Big Apple. Irons is a pretty good villain, but the plot begins to twist and squirm, and the improbability of the action movie becomes more and more apparent. McClane's explosions and car chases.

4 out of 5.

3 CRIMSON TIDE
Directed by John Dahl and Gene Hackman, star of this subtle and intimate film, *Crimson Tide* is a production that carries the movie

through with his passionate performance. *Braveheart* is peppered with a fine cast including Patrick McGoohan as King Edward the First, a man with little compassion or patience for a renegade colony. Wallace's Soldiers are given screen time to flex their muscles as well, but likely it's the battle scenes you'll most remember; violent, bloody and realistically portrayed.

3 1/2 out of 5.

4 out of 5.

4 BRAVEHEART
This three-hour epic directed by and starring Mel Gibson is not for the squeamish as blood is spattered in some of the most horrific battle scenes ever filmed. Gibson plays the Scottish knight Sir William Wallace, who led the Scottish rebellion against Britain in the 13th century. In Gibson's telling Sir William is driven as much by revenge as a desire for freedom after his wife is murdered by British soldiers. Dead spots are inevitable in a production this lengthy but Gibson carries the movie

5 FORGET PARIS
Forget Paris and pick up *When Harry Met Sally*. Billy Crystal tries hard to reinvent his hit of a few years ago and that's obviously in this painful romantic comedy. Crystal, who co-wrote and directed *Forget Paris*, was on the right track with this story of love found, lost and found again, but where was his head when he cast Debra Winger as his love interest? Winger lacks the charm and believability, say, a Meg Ryan would have given the role. The story does have its moments, however, and some good chuckles along the way. Most of them provided by Crystal as a NBA referee who meets his soul mate on a trip to bury his father in Paris. Told through the narration of his best friend (Joe Mantegna) it's a story that could have made for a charming little romantic comedy but Crystal and Winger together just doesn't make for fireworks on screen.

2 out of 5.

Todd James hosts *A Minute at the Movies*, heard daily at 6:25 a.m., 9:25 a.m., and 5:50 p.m. on K-97.

VIDEOS

Fields recaptures Sonic's youth

SONIC YOUTH
Screaming Fields of Sonic Love
(Geffen Home Video)

Let's tip our hats to Sonic Youth's unrepentant determination to stay out of the spit-shined racks of McGruification (and if this colloquialism doesn't drive a final nail into the Emerald City's trendy coffin, I don't know what will).

That said, let's also condemn David Geffen for implanting the idea in our heads that this offshoot of the '80s No New York movement is more Madison Avenue than CBGB's.

Clarification required? Okay, try this: ever since the Yewts were signed to Geffen's DGC label in 1990, they were expected to throw the alt-rock torch into mainstream's conspicuous high-rotation machinery.

Of course, that never happened, with the honor instead going to the iconic, nihilistic Nirvana, a band that SY originally persuaded Geffen to sign a year before the *Nevermind* breakthrough.

And despite his conscious efforts like *Gone and Dirty*, the jingle-jangle and searing aural torture of *Sonic Youth never* quite caught on to the extent that Nirvana's "Smells Like Teenage Spirit" and Pearl Jam's depressing "Jeremy" implored a disenchanted generation to trade in their Nikes for Doc Martens.

But last year, something weird happened. Because of bassist Kim Gordon's pregnancy, Sonic Youth decided against touring, which led to the Geffen marketing department's up-in-arms panic about how the heck they could promote their last album, *Experimental Jet Set, Trash and No Star*.

That was when the Gefferino came up with the notion of buying up SY's past SST catalogue and re-releasing them on CD format. Earlier this year, the label flooded the market with reissues of *Confusion Is Sex*, *Bad Moon Rising*, *Evil Sister*—even the band's satirical sideline project, Ciccone Youth's *The Whitey Album*. Not to be outdone, Warner unleashed SY's soundtrack to the unreleased flick *Mad in U.S.A.*

While it was a boon for the cognoscent who finally got an opportunity to replace their scratchy vinyl, the



Sonic Youth

mood was one of overkill (a sobering sense of déjà vu for those who recalled the Elton John explosion from the '70s). It was also no coincidence that the CDs came out just prior to guitarist Thurston Moore's new solo effort *Psychic Hearts*.

And now there's *Screaming Fields of Sonic Love*, a condensed anthology of the band's '80s efforts, complete with companion video.

To be blunt, the vid version of *Fields* is a sight for sore eyes. That's not meant to be a compliment, either, unless you happen to like bleary, unfocused snippets of a band's formative history. Many shots have value that's more archival than "Zen-terraining."

Throwing in camcorder splices of an outdoor version of "Inhuman," kids gasping out "My Friend Goo" (neither of them credited on the package, by the way), and a version of "I Wanna Be Your Dog" from the landmark *Night Music* show (complete with the program's final credits rolling in the foreground) exaggerate the band's low-fi essence to the point of self-indulgent silliness. Chronic numb-thumb fatigue syndrome after hitting the fast-forward button should be recognized by the American Medical Association. (At least in the *Night Music* entry, the squonks of sax man David Sanborn prove that he's got a helluva lot more credibility than that other scene stealer Kenny G.)

But pieces that bear up under repeated viewing include underground film whiz Richard Kern's "Death Valley '69" (where gory re-enactments of the

Manson massacre are grafted with cruise missile shots and cameos of a model slashing away at air molecules with a switchblade), Gordon's cheery karaoke version of Robby Palmer's "Admitted To Love" (complete with Vietnam war footage), the kaleidoscopic "Teenage Riot" and "Beauty in the Eye," and the surrealistic "Providence."

And live tracks of "Silver Rocket" (again on *Night Music* this time, featuring the band's manager, Don Fleming, on keyboards), "Schizophrenia," and another rendition of "Dog" (both recorded in London, the latter with Iggy Pop on vocals), help explain the energetic allure of the thrashy foursome.

Even with those moments, a full hour is a stretch for anyone trying to clamber onto the alt-rock gravy train. Trimming off 15 minutes of fat would have made for a more palatable sofa-spud, stitchoon.

There's also a slight miscarriage of justice with the foursome of Gordon, Moore, guitarist Lee Ranaldo and drummer Steve Shelley being listed in the dramatist's personae, while the name of Shelley's predecessor Bob Bert, (who left to play for Pussy Galore shortly after the filming of "Death Valley '69") is totally omitted.

While the low-budget artiness of these early efforts don't exactly jibe with Geffen's cash-register ethos, you can watch this with the comfort of realizing that there's hardly a trace of Mannel flashing on the screen.

Gene Kosowan

FILM CLIPS

REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time. Check with theatre for confirmation.

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
102 Avenue & 128 Street, 453-9100

SINCE YOU WENT AWAY (1944) A middle-class family copes while the father is at war. Stars Claudette Colbert and Shirley Temple. Dir. John Cromwell. (Jun 12)

METRO CINEMA
Colin Low Theatre, Canada Place
9700 Jasper Avenue, 425-9212

No screenings Jun 9-10

GARNEAU THEATRE
Movie Info 433-0728
8:12 - 10:05

White Screen Full Surround Stereo

The Brady Bunch Movie PG
5:00 & 7:00 pm

Outbreak M
9:00 pm

5:57 KILLER: Fr, Jun 9 & Sat, Jun 10 - 11:20 pm
M

coarse language
6:57 KILLER: Fr, Jun 16 & Sat, Jun 17
M

Rego Man
coarse language throughout

No 5 or 7 pm shows Sun, Jun 13 - private booking
All Nine Owl Shows \$5

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Alternative:

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LEGENDS OF THE FALL

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11:00 AM WEEKENDS

SOME SHOWS MAY BE SUBJECT TO CHANGE

DON JUAN DEMARCO	M
Day 2:10, 4:40, 7:10, 9:40 PM, Sat/Sun 11:35 AM	
MAN OF THE HOUSE	G
Day 2:25, 4:45, 7:15, 9:30 PM, Sat/Sun 11:40 AM	
PULP FICTION	R
Rated and unrated scenes	
Day 3:15, 6:40, 9:35 PM, Sat/Sun 12:00 noon	
VILLAGE OF THE DAMNED	M
Violent scenes	
Day 2:30, 4:50, 7:20, 10:00 PM, Sat/Sun 11:45 AM	
BAD BOYS	M
Violence and coarse language throughout	
Day 2:10, 4:35, 7:05, 9:45 PM, Sat/Sun 11:50 AM	
DOLORES CLAIBORNE	M
Not suitable for pre-teens	
Day 1:50, 7:00 PM, Sat/Sun 11:20 AM	
KISS OF DEATH	M
Brutal violence and coarse language	
Day 4:25, 9:55 PM	
LEGENDS OF THE FALL	M
Violent scenes	
Day 2:35, 9:50 PM	
THE PEBBLE AND THE PENGUIN	G
Day 2:05, 9:05 PM, Sat/Sun 12:05 PM	
OUTBREAK	M
Day 2:35, 4:15, 6:45, 9:40 PM, Sat/Sun 11:15 AM	
CIRCLE OF FRIENDS	PG
Suggestive scenes	
Day 1:45, 4:30, 7:15, 9:40 PM, Sat/Sun 11:25 AM	
DUMB AND DUMBER	M
Day 2:25, 4:45, 7:15, 9:40 PM, Sat/Sun 11:00 AM	
THE BRADY BUNCH	PG
Day 2:05, 4:35, 7:10, 9:55 PM, Sat/Sun 11:45 AM	
JURY DUTY	PG
Not suitable for young children	
Day 2:15, 5:00, 7:15, 9:50 PM, Sat/Sun 11:55 AM	

Movieline 433-5785
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THURSDAY JUNE 8

THOMAS GUY AMANT LES FEMMES
(The Man who Loved Women) 7:00 PM
SUD (South) (TBA) 9:30 PM

FRIDAY JUNE 9

SUD (South) (TBA) 7:00 PM
NOUS NE VRELLONS PAS ENSEMBLE
(We Won't Grow Old Together) (TBA) 9:00 PM

SATURDAY JUNE 10

MAJOR AND THE ADDONALTS (PG) 1:30 PM
ALPHAVILLE (UNE TRANGE AVENTURE DE LEMAY CALISTON) (TBA) 7:00 PM
SUD (South) (TBA) 9:30 PM

SUNDAY JUNE 11

GTO THE UNKATFUL (TBA) 7:00 PM
LA GURRY DESE BOUTONS
(The War of the Buttons) (TBA) 9:00 PM

MONDAY JUNE 12

ANTONIO (L'ANTOINETTE) (TBA) 7:00 PM
Z. O. O. (TBA) 9:00 PM

TUESDAY JUNE 13

TA DONA (TBA) 7:00 PM
PARIS QUI DORT (The Crazy Day) (TBA) 9:00 PM

WEDNESDAY JUNE 14

GUELMAR (TBA) 7:00 PM
SHAMAL FEVER (TBA) 9:15 PM

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DIE HARD WITH A VENGEANCE	M
Day 2:00, 7:00, 9:00, 9:40 PM	
FORGET PARIS	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:20 PM	
WHILE YOU WERE SLEEPING	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:25 PM	
WHEN NIGHT IS FALLING	R
Day 2:00, 7:40, 9:50 PM, mat Sat/Sun 4:00 PM	
MAD LOVE	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:15 PM	
JOHNNY MNEMONIC	M
Day 2:30, 7:30, 9:50 PM, mat Sat/Sun 4:40 PM	
CASPER	PG
Day 2:10, 2:30, 7:15, 9:20 PM, mat Sat/Sun 4:10, 4:40 PM	

WESTMOUNT 4
111 Ave. & Grand Blvd. • 432-7242

JOHNNY MNEMONIC	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:35 PM	
WHILE YOU WERE SLEEPING	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
FORGET PARIS	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
DIE HARD WITH A VENGEANCE	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
FRENCH KISS	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
POCARONTAS	M
Day 2:30, 7:00, 9:10 PM, mat Sat/Sun 5:00 PM	
CASPER	PG
Day 2:30, 7:00, 9:10 PM, mat Sat/Sun 5:00 PM	

WESTMOUNT 4
111 Ave. & Grand Blvd. • 432-7242

JOHNNY MNEMONIC	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:35 PM	
DIE HARD WITH A VENGEANCE	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
FRENCH KISS	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
CASPER	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
FORGET PARIS	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
WHITEMUD CROSSING	M
4211-100 Street • 424-3900	
FORGET PARIS	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:35 PM	
DIE HARD WITH A VENGEANCE	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
FRENCH KISS	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
JOHNNY MNEMONIC	M
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	
CASPER	PG
Day 2:30, 7:30, 9:30 PM, mat Sat/Sun 4:40 PM	

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14225-140 Street • 457-3407

THURSDAY JUNE 8

FORGET PARIS 7:00 PM
JOHNNY MNEMONIC 9:40 PM

FRIDAY JUNE 9

WHILE YOU WERE SLEEPING 7:20 PM
BRIDGES OF MADISON COUNTY 9:25 PM

SATURDAY JUNE 10

MAD LOVE 7:00 PM
ONE HARD WITH A VENGEANCE 9:40 PM

SUNDAY JUNE 11

CASPER 7:00 PM
CHAMSON TIME 9:15 PM

MONDAY JUNE 12

BRAVEHEART 8:00 PM
FRENCH KISS 10:00 PM

TUESDAY JUNE 13

FLUKE 8:10 PM
GOODY 10:10 PM

WEDNESDAY JUNE 14

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

THURSDAY JUNE 15

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

FRIDAY JUNE 16

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

SATURDAY JUNE 17

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

SUNDAY JUNE 18

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

MONDAY JUNE 19

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

TUESDAY JUNE 20

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

WEDNESDAY JUNE 21

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

THURSDAY JUNE 22

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

FRIDAY JUNE 23

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

SATURDAY JUNE 24

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

SUNDAY JUNE 25

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

MONDAY JUNE 26

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

TUESDAY JUNE 27

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

WEDNESDAY JUNE 28

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

THURSDAY JUNE 29

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM

FRIDAY JUNE 30

FORGET PARIS 8:00 PM
FRENCH KISS 10:00 PM



CANADA!

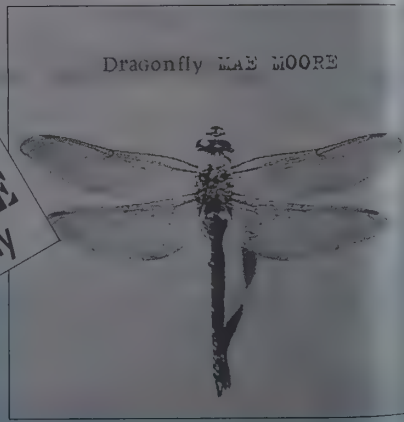
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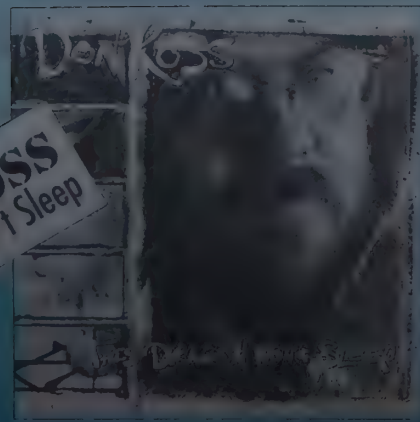
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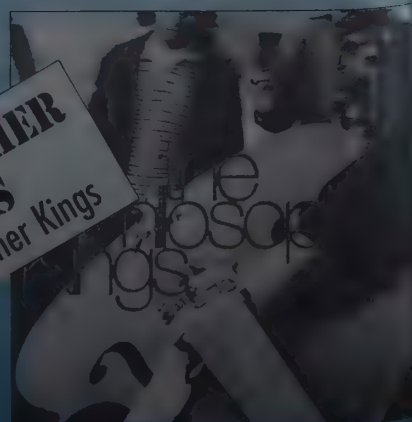
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MOORE**
Dragonfly



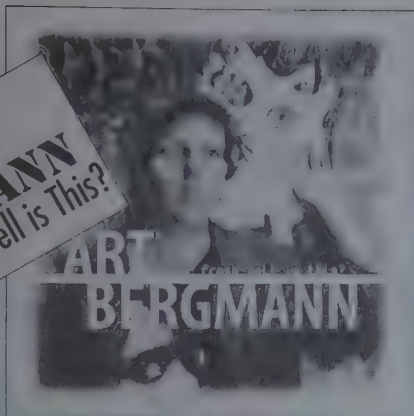
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Piggins finds Joy after break-up

Morganfields
The Rev
Jun. 15

ALTERNATIVE BY WENDY BOULDING

Last March, The Morganfields were all huddled in their van driving across the country from gig to gig. One night, with the Led Zepelin dinosaur classic song "When The Levy Breaks" cranked full-blast, the van skidded on an ominous patch of black ice and crashed into a median. Bassist Alun Piggins reached over and turned off the music. He looked around at his unhurt bandmates, laughed and said, "I guess that ruins that song for me."

No one else saw the humor. But then again, none of them have been through the music biz spin cycle and came out smiling like Piggins has.

The band has been together seven years and has seen countless

line-ups, some Piggins describes as "magical" and some he describes as "brutal." But through it all, the songs are still coming out and his drive is still relentless.

"After we came back from last year's tour I was really disillusioned," Piggins confessed. "We had played horribly at every show. No one in the band wanted to keep things going, so I broke up the band."

And so began the winding journey toward *Joy*, the Morganfields' fourth CD release.

Solo project

After the band had officially split, Piggins's record company approached him to do a solo project. With a multitude of songs piled up ready to come to life, Piggins agreed to the project and entered the studio uninhibited and happy.

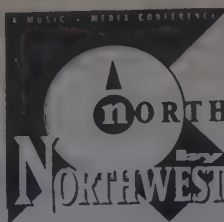
"There were a lot of songs I wrote while the band was cemented that they didn't do because they didn't

suit the band's style. This time I was recording solo so it didn't matter and I didn't have to worry about a band sound," Piggins explained.

The recording turned into a band effort when Piggins asked long-time friend and Morganfields drummer Jay Santiago to play on the record. With two-thirds of the band back together, Piggins decided to keep his veto power in the studio but not take full credit for the CDs existence.

The first video and single for the album, "Someday," signifies the present for The Morganfields. The vision of a smashed-up van signifies the past. Piggins is aware that the unknown is his future. But no matter what he has, his sense of humor intact and is ready for almost anything.

"You have to learn how to laugh at yourself. Humans have so much potential, but sometimes I wake up in the morning and I feel completely pathetic. You have to be able to laugh at that."



Anyone wanna play in Portland?

SEE Magazine has been asked to nominate 10 music acts from Edmonton to play at the first annual **North by Northwest Music & Media Conference**, Sept. 28-30 in Portland, Oregon. Instead of deciding for ourselves, we're throwing it open to all local performers by asking them one basic question:

Why do you want to play in Portland?

Interested artists will be required to submit a response to this question in 100 words or less to **SEE Magazine** no later than 5:00 p.m., **Friday, June 9**. Wit, creativity, clarity, and proper English will count. On **June 15**, we'll print the top 10 responses in **SEE** and enter those selected acts onto a nomination ballot, which will be sent to the **NXNW** headquarters in Austin, Texas (Remember, however, that nominations will not guarantee you a spot on the **NXNW** roster. That will be up to the festival organizers to decide.)

Along with your responses, remember to **add your correspondence** (name of act, genre, contact person, address and phone number). A photo will also be handy.

You may deliver your responses by mail (10426-81 Ave., Edmonton AB, T6E 1X5), e-mail (seemail@tic.ab.ca), fax (439-1305) or simply drop them off at our office. Only one entry per act will be accepted.

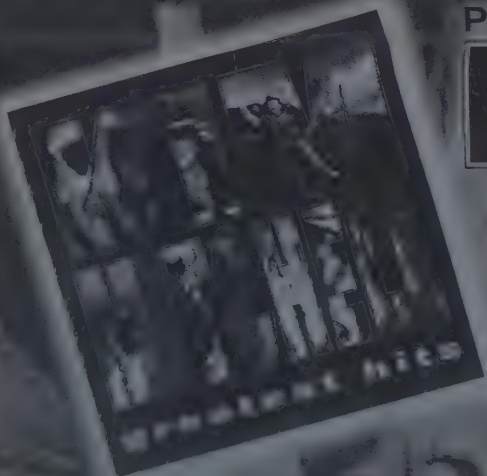
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Despite charges of elitism, Music West still parties on

INDUSTRY

BY GARY MCGOWAN

VANCOUVER — My Music West (May 11-14) experience begins on the event's opening night in a club called The Hungry Eye in Vancouver's Gastown district. Winnipeg's Red Fisher (love the name) are strapping on their guitars and the book on the band is that they're one of the better post-punk power trios on the prairies. The group is tuned, the PA is cranked and it's time to... rock?

Well no, it's time to talk about the Music West festival. The band's lead guitarist/vocalist launches into a tirade on the elitism of the event.

"I just think it really sucks that people with wristbands (supplied to registered Music West delegates) can get into clubs ahead of people who don't have them and that clubs are still charging cover during this thing and you all should complain because this is a really corporate thing and you should all come and see us at our after-hours gig because it will be way more fun than this."

So there. Even baby bands who presumably filled out their own application forms and agreed to appear at Music West have some strong opinions on Vancouver's annual gathering of the music business tribes.

Trade show

Ever since the show's roots were laid in a music gear trade show at Expo '86, the business of the conference has been a big story in Vancouver. Are the show producers (Laurie Mercer and Maureen Jack) making too much money for their efforts? What happens when the funding commitment from the federal government's Western Economic Development department runs out? Or, to bring it back to Red Fisher's level, how come clubs still charge a cover when the groups are by and large playing for free?

Such controversies (trumped-up or otherwise) have tended to obscure the very real achievements of Music West. The Pan-Pacific focus of the event has brought a significant number of Austral-Asian artists and business people to Vancouver each year. The west coast vibes that hang over the conference seems to be a comfortable fit for a host of Los Angeles and Seattle artists and management types who have made Music West their stop *du jour* in Canada over similar events held in Toronto. But on with the show...

Edmonton's Captain Tractor are acquitting themselves well in front of a three-quarters house in a club called the Blarney Stone. The Tractor are just back from a swing through the U.S. northwest. The audiences were warm, but the band's bus engine ceased to func-



Captain Tractor, one of only three E-town acts at Music West.

tion shortly after crossing the border, which has put this leg of the '95 tour into what might be called a "deficit position."

"It's just nice to be home," sighs manager Marlene D'Aoust.

Whatever Music West is looking for in performing talent they apparently aren't finding it in Edmonton. Of the 14 Alberta bands listed on the festival roster, a staggering 11 hail from Calgary. Only the Tractor, The Imagineers and Feeding Like Butterflies are from E-town and, to add insult to injury, the Butterflies have to cancel when singer Jason Johnson's voice gives out under the strain of a persistent spring cold. Does Economic Development Edmonton know about this? Should this be a mayoralty issue this fall? Somebody strike a task force...

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) are holding an event called "Compose Yourself." It's a sometimes beautiful joining of the famous (songwriters like Eddie "Hit Me With Your Best Shot" Schwartz and Chilliwack's Bill Henderson) with the wannabe's to share secrets and critique material. Jann Arden is here along with her producer Ed Cherney and A&M's A&R director Allan Reid.

Jann delivers the most accurate comment of the weekend. In response to a question about the intensity of her present workload, she replies, "My dad poured concrete for 40 years. I still don't work that hard." Eddie Vedder should talk to this woman.

Vedder and his pals Mike Watt and David Grohl brought their Econo-line band Foo Fighters to Music West for a performance at the Commodore Ballroom. Fighting the angst that comes with selling millions of albums, the Pearl Jam frontman has teamed up with Watt (of Minutemen and A&RHOSE fame) and Nirvana's Grohl to, literally, tour America out of a couple of

Ford Econoline vans.

The boys may be able to drive quietly out of Seattle, but the Foo Fighters have long since been "outed" in the rest of the world and this gig is the tough ticket of the Festival. Once a limited number of wristband spaces have been used up by conference delegates, those babies are about as welcome as the ebola virus at Canada Customs. The usually affable door staff at the Commodore are losing their sense of humor by the minute as the annoyance level of conference delegates stranded outside the inner sanctum rises. Maybe I'll wait for the album or the movie.

The Alberta Recording Industries Association has surprisingly thrown one of the hot parties of Music West. I'm basking in the reflected flow of the event, having been charged with "getting the beer." Thanks to my new good friends at Big Rock Breweries, the province's reputation is being enhanced in direct proportion to the speed at which the two kegs of Traditional are disappearing in the corner.

We are in the 35th floor penthouse of the Wall Centre garden, a new hotel on Burrard Street looking out over English Bay. Most of the Alberta Music West delegates are here, joined by some of the heavy hitters in the Vancouver business. We have achieved "A" list party status.

A woman leans over and says, "Hey, I bet you wished you lived out here and didn't have to put up with that dickhead Klein and all his cutbacks." I didn't vote for King Ralph, but I reply, "Hey, who could afford the taxes out here in the socialist paradise?"

The conversation ends. I'm left with a new understanding as to why Albertans always seem to vote in a bloc.

Sure, budgets are tight for everybody, but this is a bit ridiculous. I'm returning to the hotel late one night after some band showcase or

other. Cruising by the Denny's restaurant on Burrard Street, I cast an idle glance in the window and behold, there's Moses Znaimer hating up some babe at one of the lovely plastic booths in the corner.

The founder of Toronto's much-lauded CITY Television, and the self-proclaimed Nation's Music Station, MuchMusic is at a Denny's. Znaimer (who just landed regulatory approval for his purchase of Alberta's ACCESS Television) is in Vancouver to announce plans to apply for a CITY-style television license on the west coast. Apparently, once the press conference symposium has been struck and the television lights turned off, Znaimer's thoughts turn to a burger at Denny's.

And who's the woman? I can't decide whether to call the shareholders and tell them the bottom line is in good hands or call *Frank Magazine* and let one of their anonymous scribes take it from there.

It's 9:30 a.m. Day Two of Music West. A gaggle of barely-conscious delegates and media types have gathered to chat with Jonathan Poneman, the co-founder of Seattle's legendary Sub Pop Records label without which grunge music as we know it, etc. etc. The man appears in basic runners, jeans and a kangaroo jacket to field audience questions. Recalling the beginnings of Sub Pop, Poneman says that he "started putting out records because everything else sucked."

In a near monotone, he now describes himself as an "aging old man waiting for some insurgent bullies to come along and kick my ass metaphorically speaking."

The Q&A quickly bogs down into a discussion of Sub Pop's various marketing strategies. It's time to ask the money question (Poneman and his partner Bruce Pavitt recently sold Sub Pop to Warner Music for \$28 Million U.S.).

'Legend' status

"Do you have any regrets about selling Sub Pop?" I venture. Fixing me with a laconic stare Poneman replies, "If I had any regrets, do you think I'd tell you?" "I'm hoping," I reply. Poneman does go on at greater length as to how Sub Pop piled up more than its share of debt on the way to its "legend" status.

"There's a tendency to romanticize one's youth and try to keep it just as it was," he explains, "and that never works. It was time for us to be kicked upstairs. I have no regrets except the larger regrets I have about my life." From grungemeister to philosopher king with \$14 million in your jeans. It's the American dream... plaid edition.

Day Three of Music West. Jello Biafra is holding forth for a full house. He remains one of the most

articulate, intelligent voices in pop music. His scheduled appearance at last year's Music West Conference was cancelled due to the bizarre beating he received at the hands of some California celebrity bashers who apparently felt they had license to smash the man's knee because he was a "rock star." Boy, did they get it wrong. Renaissance Man would be a more apt description.

Cultural gadfly

The one-time Dead Kennedys member juggles a bit of a movie career. He's a director, Bruce McDonald, and he's got a growing reputation as a spoken word recording star and general cultural gadfly.

On the always hot alternative topic of indie bands signing with major record labels, he says "I could care less. It doesn't affect me. Let the major stuff fall where it may."

He says that he hopes to start recording before the end of the year, but the injuries from his beating have been an "incredible drain."

As to the Dead Kennedys who were plagued by rip-off labels and bootlegs, Biafra says that the catalogue is now back on the home label Alternative Tentacles and that he still makes good money off those old albums.

About a Dead Kennedys tribute album, he replies, "Go ahead! I don't want to be like Michael Jackson and say you can't cover this Beatles song because I don't like it. In fact, I'd like to see Guns N' Roses do 'Too Drunk to Fuck.' Me too."

Finally, Biafra proves that he does a reasonable job of staying abreast of events here in the True North Strong and Free. On the subject of Quebec separation, he says "I don't know that much about it, but I do know that Stompin' Tom Connors is heart sick at the prospect." Biafra is hip to Stompin' Tom. Now there's a duet I'd like to hear.

So ends my Music West: a filling buffet of seminars, showcases, displays and special events. Hanging over the whole event is the question of whether it will even exist next year. Despite the street level concerns about the "corporatization" of the whole event, the world is still searching for a way to consistently stage a music conference without a high degree of sponsorship involvement. If a beer company can sponsor Lollapalooza, why does Music West get such a hard time accepting money from the federal government or involving corporate sponsors like McDonald's? Is the slacker generation getting as lost in the dialectic of the whole thing as their '60s forebears?

Music West has 12 months to figure it all out. Here's hoping they can do it.

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Sainte-Marie celebrates unknown universal soldiers



Buffy Sainte-Marie

**Dreamspeakers
Festival
Various venues
ended Jun. 4**

ROOTS BY SHEENA STEWART

Don't try to turn Buffy Sainte-Marie into a saint, or to cast her in the role of a leader of the Native people. She's the first to tell you that the real leaders can be found a lot closer to home.

"I've been doing this for a long time," said Sainte-Marie, who was in town last week taking part in the Dreamspeakers aboriginal film and cultural festival.

"I'm always very hesitant as somebody who gets to have their name in the paper of appearing to do more than I'm doing, when the people who are *really* doing it are right here in your own communities. It's always the people right in the community who are the backbone of this. All a celebrity can do is be sort

of like the UN — the UN doesn't really do very much except one wonderful thing. The UN or a celebrity can shine a spotlight on an issue that the people are already taking care of."

Despite her attempts to downplay her activities, Sainte-Marie has become something of a legend both in Canada and the United States. Born in Saskatchewan, Sainte-Marie was adopted as an infant and raised by a white family in Maine.

After completing her honors degree in Oriental Philosophy and Education, she decided to give singing a chance before pursuing further education.

Folk singer

She first gained attention as a folk singer during the heyday of such performers as Joan Baez and Bob Dylan, singing and performing in the coffee houses of New York's Greenwich Village area. By the late '60s, her songs "Universal Soldier" and "Until It's Time for You to Go" had become synonymous with the decade.

She continued to perform and record throughout the '70s and '80s, winning an Oscar for her hit "Up Where We Belong" from the movie *An Officer and a Gentleman*. Along the way she also branched out into acting, starring in a number of movies as well as spending five years as a cast member of *Sesame Street*.

In recent years she has put her Ph.D in Fine Arts to use, developing and refining her skill as a painter. She has also spent a great deal of time learning to use computers as part of the creative process.

Her latest album, *Coincidence and Likely Stories*, was recorded at home, using a Macintosh computer for most of the recording and editing.

"My computer is like a combination of the best secretary I can imagine and a puppy dog. I just love it," she explains.

Although the technology can make the creative process easier, she believes that like canvas or a guitar, it is simply another tool at the artist's disposal.

Recently she has been lending her talents as a performer, artist and computer buff, commuting from her home in Hawaii to teach students (in Santa Fe, New Mexico, and the Saskatchewan Indian Federated College) courses in digital art.

Although she is pleased with the impact of festivals like Dreamspeakers, she is quick to point out that other changes need to take place. In recounting her own experiences in making the movie *Broken Chain*, Sainte-Marie explains how despite the presence of Mohawk extras on the set, writers and producers choose to portray their own version of Mohawk culture rather than consulting the people who were most qualified to speak.

"I don't care who you are if you've got to make a movie about Indians, get down to the smallest details and make a movie about Indians instead of hiring somebody from Hollywood. I mean it was sad, we had a white lady trying to teach the Mohawks how to talk Mohawk."

Still, she is optimistic for the future, especially in Canada.

"Native people are far more in control of our lives in Canada than in the United States."

Greatest hits

She is also busy working on a retrospective album of her greatest hits, as well as several other projects dealing with Native education and arts. Through it all, she continues her commitment towards Native people, and to indigenous people around the world, describing them quite simply as her family.

"Unknown people are the life blood of the future," she explains. "People you've never heard of are going to be doing wonderful things."

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Gary McGowan's PROFILES

Name: Ryan Vikadel.

Notoriety: Rhythm anchor for the groove-oriented Piemyn.

Next gig: Jun. 11, 5:00 pm, The Rev with Captain Tractor, all ages.

Home: Originally I'm from Brooks. Now I live in a house downtown. It's crazy. Everyone's a musician. There's music happening in that place 24 hours a day.

Age: 20.

Hobbies: Reading. Watching Movies. Hackysack.

Sign: Taurus.

Last book read: *Drumming at the Edge of Magic*, by Mickey Hart.

Recent life-changing experience: I went to a Dirty Feet Dance Productions show at Outerimage a couple of weeks ago. I'd never seen a modern dance show before. It was great. I'm definitely going to see more dance shows like that.

Quote: "The more you know the more you know how little you know." My roommate Scott Wicken said that.

Favorite drink: Orange juice.

Influences: Tony Williams and Buddy Rich.

Favorite color: Green 'Cause I'm an earth kinda guy.

Best party: At The Smalls house. The Smalls and a Vancouver speed metal



The Piemyn

band called Process were partying after their gig at the Rev last fall. It was the craziest party. People were getting thrown out of windows and stuff. It was great... Ah, no they don't live in that house anymore.

Favorite TV show: The X-Files. I think Mulder died in the season finale. There's no way he could have got out of there. Is there?

Humbling Experience: Getting mono, passing out and smashing my front teeth and having to spend five weeks in the hospital in Lethbridge. That and surviving this — my first interview.

NEW RELEASES

Tad downplays redneck image

TAD
Infrared Riding Hood
(WEA)

Tad Doyle and his cohorts weren't the ugly ducklings of the Seattle grunge scene of the late '80s; they were the mutated bogeymen who lived under the cellar stairs.

Tad created aggressive redneck anthems for the truly evil truckers of this world. It was cool, because any fan knew that Tad wasn't ashamed about bending over and showing the whole world the crack of his ass, too.

Not any more. The group's second major-label effort reunites them with their first-ever producer, grunge-god Jack Endino. But, save for a cheesy country bit in "Bullhorn," *Infrared Riding Hood* is an homage to cock-rock; an ode to posturing chord-pound which is, for the most part, uninteresting. Tad is no longer dangerous. And like a slut I will leave him and his beer-swilling entourage behind. If I want American country-evil, I'll visit the Reverend Horton Heat.

Steven Sandor

BAD BRAINS
God Of Love
(Maverick)

Lords of the turf where bands like Living Colour only attempt to tread (try as they might, they lack that all-important sincerity), the amazing Bad Brains are back again. *God Of Love* will no doubt please their fans, as they once again charge to the centre of your eardrum with their inimitable mixture of reggae beats and lightning fast metal. At times unrestrained and manic, at other times full of hypnotic ja vibe, *God Of Love* is another strong chapter in the book of D.C.'s best-known band Irie — er, rippin'! Stop waiting for them to "decide what kind of band they want to be," they want to be... together. My only beef — there are so many thank you's in the liner notes that I feel miffed for not being included. I knew I should've bought that damn tour t-shirt after all!

T.C. Shaw

JAMES CARTER
The Real Quietstorm
(WEA)

Carter is a soothing, skilled saxophonist who interprets jazz standards, passionately with restraint and elegance. His professionalism grabs you in the first cut, "Round Midnight," where he can stretch a note for the right impact and sets you free on his last track in "Even-tide." He, along with Dave Holland on bass, Leon Parker on drums, and Craig Taborn on piano, mellow the worries of the cold days sensuously in this full-take, no-edit performance.

Paul Compassi

STATE OF AFFAIRS
State Of Affairs
(Octavo Productions)

This is one difficult tape to review! The music is very Europop, with tons of synth and robot drums, and comes across as a bit of Eurythmics-meets-Devo. Some of the keyboard sounds are pretty cheesy — we're talking locals on a budget, so no blame. I like it, but three other listeners have panned it, and my lady insists it's awful. If '80s technopop is your bag, this may do it for you.

Georges Giguere

BOUKMAN EKSPERYANS
Libete
(Mango)

Another powerful release from the undisputed leaders in Haitian music. Building on their compelling blend of trenchant social activism, percussively propulsive tunesmithing and a fine sense of lyrical articulation, Libete carries the high standards established by the group on their two previous efforts — *Vodou Adjoe*

and *Kalfou Dangere* — to new realms of expression. The 11 tracks on the album are given a special poignancy following the death of one of the members of the group in the period between the last album and this release: a death rendered all the more tragic as it was something that was quite preventable.

Even though Haiti is now considered "free," at least in the sense that the military rule of that beleaguered nation is now "officially" over, the same trying conditions that prompted Boukman Eksperyans to embark on their social and musical call to arms are still very much in evidence; and it is to the group's credit that they have chosen to continue the struggle to raise awareness of these conditions. While some bands pick a "cause du jour" that they abandon as soon as another more hip one appears, Boukman Eksperyans continue to focus their superb talent and sense of purpose on the one that really matters. The full title of the album (translated) *Freedom — Let's Take It*, really does mean something here, and the listener should view this album as another step in the process of democratization that Haiti must undergo.

Musically, all of the prime ingredients are here. The hypnotic percussion, the keenly-honed guitar accents, the driving island rhythms and the emotionally-charged lyrics all combine in a heady mix of sound that is guaranteed to stimulate the heart and soul.

Michael J. Berry

PIRATES OF THE MISSISSIPPI
Paradise
(Giant)

An often-overlooked and underrated country band with a southern rock flavor, Pirates of the Mississippi's latest release will not disappoint fans of good ole down home music. Mostly upbeat and fun, the live version of the Pirates' classic "Feed Jake" is alone worth this effort.

Paula E. Kirman

GENE
Gene EP
(Polygram)

Gene are all the rage in Great Britain, racking up hits on *Top of the Pops* and winning a truckload of awards.

The secret to Gene's success?

- They have a four-letter, one-syllable name. All cool alternative bands have four-letter, one-syllable names.
- They have a Morrissey-like asexual lead singer

- All the top bands in Britain are trying to sound like the Smiths. Gene does it best.

- They have a pondering-old-man-in-a-taxi cab black-and-white shot on the front cover of the record. It looks just like a Smiths album cover.

- The lead single, "Be My Light, Be My Guide," is the story of a mogul's return to innocence, heard only by a cab driver. Goes for the sensitive-guy crowd — just like the Smiths.

- "This Is Not My Crime" sounds just like any of that Rockabilly stuff Morrissey did on *Kill Uncle*.

In short, this is the best Smiths record that's been put out since they broke up.

Steven Sandor

P.O.L.
Parade Of Losers
(Giant)

On an album where The Tubes' "White Punks On Dope" sounds like the ballad, ya gotta think "Hmmm Must be inevitable. It's a band that's actually influenced by Beavis and Butt-head." This here is a cartoony, tongue-in-cheek (I hope it is, anyway) trip from four negative creeps who rip passages from everybody from the Ramones to Alice Cooper, pairing them to inane and ignorant lyrics that any self-bet-precious little-else-respecting 12-year-old would be proud to have penned, producing hi-

larious epi. anthems of apathy and cynicism. Of course, in the real world, people like this need to get out to the country more often, but I suppose if "the country" is six hours of urban sprawl away, you might end up like this some day yourself. And, y'know, despite all the gallows humour about modern living, P.O.L. come off as almost likeable, for weasels, that is. Hmmm. Must be the riffs

T.C. Shaw

GENERAL PUBLIC
Rub it Better
(Sony)

Their first album of new music since '86, the founding members of The English Beat score a hot 12 tracks of reggae-tinged rock that bursts with testosterone. "It Must Be Tough," an elegy to male insecurities, rubs it deeper with cut three in "Hold it Deep," a song expressing the mysteries of fleeting love. Well-produced by Jerry Harrison, ex of the Talking Heads, the work is rich with varied sounds. With a few strings, some heavy synth, bits of female backup and horns, the big beat is mainly optimistic. Sexual without being lewd, with humor in "Big Bed," and surreal in a Doors style in "It's Weird." Ranking Roger toasts in all the cuts, which occasionally tend to go on and on, while co-partner Dave Wakeling share in the vocals.

Paul Compassi

VARIOUS ARTISTS
Vintage '80s
(Geffen/MCA)

This disc is a shining example of everything that's wrong with the music industry these days. First, what was so good about '80s music that we have to dredge it up over and over again? Second, most of the songs here are from acts well on the way out by the time the songs were recorded — Debbie Harry solo, Wang Chung, Berlin, Ric Ocasek. Third, the songs are either overplayed radio hits or obscure bits by obscure bands (the Plimsouls? Lone Justice!). The only saving graces are cuts from Gene Loves Jezebel ("Desire") and Madness ("Our House"), and they're the best of a bad lot. This is utter garbage: both Geffen and any prospective consumers need serious psychiatric help.

Georges Giguere

MOVING BEARS
Moving Bears
(independent)

Four tunes, all penned by local procrustean Steve Mather, that relate in one way or another to life, love, and the pursuit of a less-troubled existence in this fair burg of ours. The term "eclectic" barely begins to describe this creative first effort for the local septet, and the assemblage of talent that was gathered to produce this diamond in the rough crosses all known musical boundaries. If I was threatened with the loss of my testicles unless I came up with a term to describe the music, then I would be forced to go with "post-Roots" — but that still seems inadequate.

From an opening love (?) "ballad," — "Aphrodite's Tears" — wherein malcontent poet Steve Mather offers a lachrymose view of the human condition, through to the bluesy-rock psychedelia of Laja, which offers up a drug-laden ode on "Looking for Mr. Goodbar," the Moving Bears create a post-modern, pre-apocalyptic aural canvas of life in '90s Alberta. "The North Saskatchewan River Song," for example, shows that the legacy of the pulpocracy of the Manning years is still very much with us, and the Skad-driven third cut, "Gutter," gives us a touch of incongruity that is notable even on this diverse effort. With instrumentation ranging from sax and trumpet to clavinet and congas (played by Tito Paiz on this tape), the music really bubbles and boils. What will they think of next?

Michael J. Berry

SHORT CUTS

MURIEL'S WEDDING (Polygram)
The gayest soundtrack to cross these ears in far too long, paying mainly merry homage to the '70s group, ABBA. The disc is a fine memento to the best feel-good movie of the season to date. (Compassi)

THE PROCRASTINATORS: Cerebral Scute (independent)
The Procrastinators have been on the scene for a little while now, and *Cerebral Scute* is testament to the growing maturity of this band. The songs are lively and energetic, and very original. (Kirman)

SPYRO GYRA: Love and Other Obsessions (MCA)
On the whole it's a very busy album with too many conflicting emotions and musical styles — from bossa nova bland to African rhythms. It's tiring to listen to as a whole, but taken in small doses, it works. (Compassi)

DOGWHISTLE: The Life And Times Of An After Hours D.J. (Quality)
Start with 19 severely danceable cuts from the club circuit and

add a marvelously innovative DJ, and you wind up with 75 minutes of cleanly-mixed best action. Hold a house party and put this on LOUD. (Fewchuk)

SUDDENLY, TAMMY! (Warner)
Combine excellent bass playing with good piano and drums and you have potential. Throw in chirpy girl-vocals and Really Stupid lyrics and you have Art Boring, tedious barfaroni. Juliana Hatfield fans may like this. (Giguere)

RUSS TAFF: Winds of Change (Warner)
Country music needs Russ Taff! No, make that, rock music needs Russ Taff! Actually, neither categorization is correct, as Taff energetically fuses both styles. His voice is rough and bursts with raw energy. And, it is totally cool. (Kirman)

ARCHERS OF LOAF: Vee Vee (Cargo)
It's honest, no-pretension music, but for all the restrained noise they make, the songs all sound the same. Spend your money on a local band's product instead. (Fewchuk)

ANTIQUO (independent)
The sound of this demo, recorded by local band Antiquo en route between Flin Flon and Edmonton, is a very ambitious project, layered heavy yet consistent guitar rhythms, and ethereal vocal and musical qualities make this album a very unique and interesting listen. (Kirman)

The Rev

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ALTERNATIVE MUSIC

DOWN EASY
 15500 Midway, Plain Road, 461-3279
 SAT 10: Speed Ruggy, the Many
 MON 12: Ten Days Late, Gob, Inner Decay
 WED 14-THU 15: Space Frog
 SAT 17: Forbidden Dimensions

PEOPLE'S PUB
 10620-82 Avenue, 433-9411
 THU 8: Damn the Diva, Sing Sing Dead Man
 FRI 9: Soft, Sugarcrash
 SAT 10: Moving Bears CD Release Party
 WED 14: Fall Down Go Boom
 THU 15: Earth Pig & Guests
 FRI 16: Boozehounds
 SAT 17: Fishmongers with special guests

THE PITT
 10112-124 Street, 488-7230
 TUE 13: Captain Nemo

THE REV
 10030-102 Street, 423-7820
 THU 8: Mystery Machine, Daytona, Sugarcrash
 SAT 10: Captain Tractor, Plaid Tongued Devils, Sarah Belham
 SUN 11: Captain Tractor, the Piemyn (all ages show)
 THU 15: the Morgantields, Molly's Reach, the Fishmongers
 SAT 17: 100% Polyester Disco Party

BLUES & ROOTS

BACK STAGE PASS
 10041-106 Street, 423-1925
 every TUE: Acoustic Open Stage

BLUES ON WHYTE
 10138-82 Avenue, 439-5058
 every SAT: Blues Jam

THU 8-SAT 10: Ossee Anderson
 MON 12-SAT 17: Dee Dee & the Dynamiters
 MON 19-SAT 24: Doug Jay & the Blue Jays

CAPITAL HILL PUB
 14203 Stony Plain Road, 454-3063
 SAT 10: Sophie & the Shufflehounds
 SUN 11: Jam with Sophie & the Shufflehounds
 SAT 17: Steve Palmer Band
 SUN 18: Jam with Steve Palmer

CHATEAU BEIRUT
 11223 Jasper Avenue, 488-5409
 every SAT: Live Middle Eastern Music

CITY MEDIA CLUB
 6005-103 Street, 433-5183
 THU 8: the Morgan Davis Band
 FRI 9: Paul Lamoureux
 SAT 10: Singer-Songwriter Series w/ Alix Bean Sedmak, Salam Jones, Gary Koliger, and Ron Rault
 THU 15: Fred J. Eaglesmith & the Flying Squirrels
 FRI 16: A Latin Extravaganza
 SAT 17: CBC Media Slow Pitch, Six Guys Named Deb

CLUB CAR
 11948-127 Avenue, 453-1995
 FRI 9-SAT 10: Lionel Rault Duo
 FRI 16-SAT 17: Wayne Allchin &



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 SUN 11: Ossee Anderson
 SAT 17: Sinister Paisley
 SUN 18: Swingin' Ya Band

JOHN L. HAAR THEATRE
 Grant McEwan, JP Campus, 433-2616

SUN 11: the Kiwanis Singers
MUSTANG SALLY'S
 10993-124 Street, 454-1756
 THU 8: Drunken Meatbags
 FRI 9-SUN 11: Bobby Cameron Band
 FRI 16-SAT 17: Hotheads
 SUN 18: Bobby Cameron & Wayne Allchin

9TH STREET BAR
 8615-109 St, 439-3278, 439-2255
 FRI 9-SAT 10: the Mavens
 FRI 16-SAT 17: 16 Daze

POUR HOUSE CAFE
 10407-82 Avenue, 432-9141
 THU 8-SAT 10: Tim Williams
 THU 15-SAT 17: Lionel Rault

THE WORLD FOR A SONG

featuring...

Alix Bean Sedmak
 Salam Jones
 Gary Koliger
 Ron Rault

FINAL SHOW:

SINGER - SONGWRITER CONCERT SERIES II

AT THE CITY MEDIA CLUB
 6005-103 ST (CNR BLVD)

SATURDAY JUNE 10TH

STARTING AT 9:30 PM

34 MEMBERS 16 GUESTS

ALL AGES at The Rev

sunday june 11

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10030 - 102 St • Doors 5:00 • Show 8:30 • Tickets \$5

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 Captain Tractor 425-2432 or Ramparts 426-5961

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SAWMILL I
16 Street and 104 Avenue, 429-2816
every WED: Open Stage with Greyhound
Tragedy
THU 8: Walking Tall
FRI 9-SAT 10: Steve McCarretti's Hair
THU 15-FRI 16: Hell Toupee
SAT 17: Rockin' Highliners Blues Band

SAWMILL II
4745 Calgary Trail, 436-1950
every THU: Open Stage with Sarah Bellham
FRI 9-SAT 10: Al Brant Band
FRI 16-SAT 17: Gary Koliger & Ron Rault
Unplugged

SHAKER'S ACRES
21520-103 Avenue, 447-3564
SAT 17: Color Blind

SIDETRACK CAFE
10333-112 Street, 421-1326
THU 8: Powder Blues Band
FRI 9: Captain Tractor, Sarah Bellham
SAT 10: Mike Plume

SNEAKY PETE'S
Mayfair Hotel, 10615 Jasper Avenue,
423-1650
THU 8-SAT 10: the Krawl
THU 15-SAT 17: Johnny V Trio

SUGAR BOWL ON 124TH STREET
10724-124 Street, 451-1038
FRI 9: Mike McDonald
FRI 16: Bill Cramer

POP & ROCK MUSIC

BLACK DOG
10425-82 Avenue, 439-1082
SAT 10: Dale Ladouceur
SAT 17: Scott Wicken

IKE N' IGGY'S
10620-82 Avenue, 433-9411
every WED: Ultimate Jam Sessions
THU 8-SAT 10: The Joes
TUE 13: Dead Famous
THU 15-SAT 17: Mod Squad

POWER PLANT
U of A, 492-3101
FRI 9: Groove Yard
SAT 10: Groove Yard, Furnace Face
SAT 17: Jessica Schoenberg

RIPTIDES
10155-112 Street, 429-6300
FRI 16: The Nomads

ROADHOUSE PUB
16625 Stony Plain Road, 484-7751
THU 8-SAT 10: Silly Wrabbit
MON 12-SAT 17: Mother Groove

THUNDERDOME
9533-83 Avenue, 433-Dome
WED 14: Jeff Healy Band

T-REX
10102-180 Street, 481-TREX
THU 15: Jeff Healy Band

YESTERDAYS
112-205 Carnegie Drive, 459-0295
every THU: Open Stage Jam with the Hot
House Band
FRI 9-SAT 10: Catfish Troubadours

JAZZ MUSIC

CAFE PARADISO
10334-108 Street, 424-4985
Every SAT aft. Dave Babcock & the Groove
Merchants

GOODFELLOWS
10160-100A Street, 428-8887
FRI 9: Bill Jamieson
SAT 10: Helen Nolan
FRI 16-SAT 17: Harley Symington

HELLO DELI
10725-124 Street, 454-8527



The Morganfields, playing at the Rev on Jun. 15

THU 8: Bobby Cairns Quartet
THU 15: Kent Sangster Quartet

JAZZ BEANS
10322-111 Street, 424-6182
SAT 10: Kennedy Jensen

KUKUMOS
Bourbon St. WEM 487-6558
FRI 9-SAT 10: The Lori Biamonte Group

THE RIVERVIEW LOUNGE
10143 Saskatchewan Drive,
434-8699
every WED: Open Stage with John Gray
FRI 9-SAT 10: Mike Rud & John Gray
FRI 16-SAT 17: Kennedy Jensen & Bill Ems

SELECT RESTAURANT & BAR
10180-101 Street, 429-2752
FRI 9-SAT 10: Carlos Ortiz & Mandera
FRI 16-SAT 17: Debbie Boodram Quartet

VEGGIE'S
10331-82 Avenue, 432-7560
THU 8-SAT 10: Bill McKay, Bill Cramer, &
Dan Cramer

WINE STREET
10815 Jasper Avenue, 448-0037
THU 15: Jessica Schoenberg
FRI 16-SAT 17: Anna Beaumont

YARDBIRD SUITE
10203-86 Avenue, 432-0428
every TUE: Jazz Jams

THE COMEDY

GOODFELLOWS
10160-100A Street, 428-8887
SUN 11: Tim Koslo
SUN 18: Clark Robertson

RIPTIDES
10155-112 Street, 429-6300
every WED: Comedy Night

YUK YUK'S
Bourbon St., West Edmonton Mall,
481-9857

every TUE: the Improv
every SUN: Vancouver Variety Revue
THU 8-SAT 10: Kelly Dwan-Ruby Ross, Billy Coven
THU 15-SAT 17: Brent Paskovick, Tony Krato
Chris Nannarone

COUNTRY MUSIC

ARMADILLO SALOON
4904-50 Street, 967-2808
THU 8-SAT 10: Mickie Lynn & Blue Denim
FRI 16-SAT 17: Country Classics

BILLY BOB'S
16625 Stony Plain Road, 484-7751
THU 8-SAT 10: Destiny

CATTLE CLUB
16625 Stony Plain Road, 484-7751
THU 8-SAT 10: Southern Comfort
THU 15-SAT 17: Thunder Rhode

COOK COUNTY SALOON
8010-103 Street, 432-COOK
THU 8-SAT 10: Nadine & Raisin Cain
FIDDLER'S ROOST
8906-99 Street, 461-1358
every TUE: The Prime Time Band
L.B.'S PUB
11123 Akers Dr., St. Albert, 460-9100
FRI 9-SAT 10: Spectrum
FRI 16-SAT 17: X-factor

LONGRIDERS
11733-78 Street, 479-8700
THU 8-SAT 10: Outriders

MUSTANG SALOON
16648-109 Avenue, 444-7474
THU 8-SUN 11: 5 Wheel Drive
TUE 13-SUN 18: Rob Houlden

NEW WEST HOTEL
15025-111 Avenue, 489-2511
THU 8-SAT 10: Roadhouse
MON 12-SAT 17: Roadhouse

NORTH COUNTRY FAIR
Joussard
FRI 16-SUN 18: Bill Bourne & Shannon

Johnson and other

RATTLESNAKE SALOON
9261-34 Avenue, 438-6878
THU 8-SUN 11: Rudy & the
TUE 15-SUN 18: Whiskey Band

RED BARN
RR1 Legal, 921-3918
WED 14-THU 15: Kidd Country

TRANSIT HOTEL
12720 Fort Road, 475-5714
Every FRI-SUN: Second Chance
Every SUN: Jam Session

WILD WEST
12912-50 Street, 476-3388
THU 8-SAT 10: Stoney Creek
SAT 10: Joan Kennedy
MON 12-SAT 17: Lorilee Brook

LOCAL PUBS

CROWN & DERBY
13103 Fort Road, 478-2971
THU 8-SAT 10: Doug Stroud

ELEPHANT AND CASTLE
Easton Centre, 424-4555
every TUE-SAT: Dave Heibert
ELEPHANT AND CASTLE
WEM, 444-3555
every TUE-SAT: Brad Scott

FROG & NIGHTGOWN
9013-88 Avenue, 469-8165
FRI 16-SAT 17: Derek Sigurdson

MICKEY FINN'S
10511-82 Avenue, 439-9859
SUN 11: Corv Danyluk
WED 14: 16 Daze

SHERLOCK HOLMES #1
Rice Howard Way, 426-7784
every SAT aft: Open Stage

SHERLOCK HOLMES #2
103 & 82 Avenue, 433-9676
every SUN: Open Stage

Photo: Andrew MacNaughton

Peoples Pubs Rocks

"JUNE 8 DAMN THE DIVA"
with Guests
SING SING DEAD MAN

"JUNE 9 SOFT"
with Guests
F.150 and SUGARCRASH

"JUNE 10 TO RELEASE PARTY"
MOVING BEARS
with BIG RED CABOOSE

JUNE 14 FALL DOWN GO BOOM
with Special Guests
A SERIOUS PURPOSE

THURSDAY JUNE 8: EARTH PIG
with INNER DECAY plus Guests
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with Guests
POLAR BEAR and DOMINION MINE
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JUNE 8-10 THE JOES
TUESDAY NIGHT SHOWCASE!
JUNE 13 DEAD FAMOUS
EVERY WEDNESDAY JAM NITE
JUNE 15-17 MOD SQUAD
NO COVER CHARGE EVER!
The Eskimo Express Is Back!
Come for dinner before the game
and catch his bar with us!
PRE-SEASON GAME I
June 13 vs. B.C. LIONS
REDFORD INN on whyte
433-9411 10620 82 Ave.

MICKEY FINN'S
taphouse

10511 82nd Ave.

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WEDNESDAY JUNE 14th 16 DAZE

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JUNE 15-17 The Johnny V. Trio
BURNING, HIGH OCTANE BLUES GUITAR

JUNE 19-22 The Morgan Davis Trio
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DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

JUN 08 THU

MORGAN DAVIS IN CONCERT
City Media Club, 6005-103 Street,
433-5183

One of the great gentlemen of the blues.
Show: 8:00 pm
Tix: members \$4, guests \$6

MYSTERY MACHINE IN CONCERT

Box: 1064-102 Street, 423-7820
Rock music, hard hitting
Time: 9:00 pm
Tix: \$5

POMEROY BLUES BAND IN CONCERT

Sidetrack, 112 Street & 104 Avenue,
429-7388
Perk up you, thirsty one
Time: 9:30 pm
Tix: \$10

TIME TRAVELLER'S LECTURE SERIES

Provincial Museum, 12845-102 Avenue,
429-5767

The kids of the 1950s: Head-on crash in a car
Heritage site
Time: 7:00 pm
Tix: \$5

JUN 09 FRI

ALBERTA COLLEGE COMES OUT TO PLAY

Heritage Amphitheatre, Hawrelak Park,
496-7275

Featuring the Alberta College Schola
Cantorum
Time: 7:00 pm
Tix: \$5

CELEBRATION OF GAY AND LESBIAN AWARENESS MONTH

Orlando Books, 10640-82 Avenue,
432-7633

Queer Academy reads from a selection of gay
and lesbian fiction
Time: 7:30 pm
Admission is free

A LITTLE LUNCH MUSIC

Muttart Hall, 10025 Macdonald Drive,
425-7401

Time: 12:10 pm
Admission is free

ST CRISPIN'S CHAMBER

Muttart Hall, 10025 Macdonald Drive,
425-7401

Time: 8:00 pm
Admission is free

YOUR WEEKEND IS GOING TO BE HELL

Carnegie Cafe, 10145-104 Street,
429-5666

Time: 10:00 pm
Tix: advance \$6.66, at the door \$10

JUN 10 SAT

ANNE BURROWS FOUNDATION RECITAL

Muttart Hall, Alberta College,
10025 Macdonald Drive, 428-1108

Featuring pianist Frances Anne Marie Hoover
Time: 7:30 pm
Tix: \$15

MILLWOODS' 1ST ANNUAL FUN FAIR

Lee Ridge School,
440 Millbourne Road East, 461-5666

Family fun for everyone with proceeds going
to Rainbow Harbour
Time: 10:00 am - 00 pm
Contributions accepted

RING HOUSE 3 FAMILY DAY ANNIVERSARY

Ring House 3, U of A, 492-4273
An Anniversary for families whose children

attended the program at 4-5 yrs
Time: 12:00-5:00 pm
Admission is free

YOUR WEEKEND IS GOING TO BE HELL

Citadel, 9828-101 A Avenue, 429-9666
HELL hath frozen over—the last Hell party
forever and ever, amen

Time: 10:00 pm
Tix: advance \$6.66, at the door \$10

JUN 11 SUN

CAPTAIN TRACTOR & THE PIEMYN (ALL AGES SHOW)

Rev. 10030-100 Street, 423-7820

Fresh from Music West
Time: doors at 5:10 pm
Tix: \$7

ECLECTIC SUNDAY PRESENTS GLOBAL DRUMS

Heritage Amphitheatre, Hawrelak Park,
436-7275

Featuring Kita No Taiko, Harmony in Steel,
Way, Alberta College Percussion, and the
Loyal Edmonton Regiment Band Drum Line
Time: 2:00 pm

Tix: adult \$6, student/senior \$5

THE KIWANIS SINGERS PRESENT CITY BEAT

John L. Haar Theatre, Grant MacEwan,
JP Campus, 433-2616

The songs of ourselves, our neighbours, and
other cultures
Time: 2:00 pm & 8:00 pm
Tix: adult \$10, student/senior \$8

VEGETARIANS OF ALBERTA ASSOCIATION POT-LUCK DINNER

Riverdale Community Centre,
9231-100 avenue, 482-7251

Featuring videos, displays, speakers, and of
course, food
Time: 5:30-7:30 pm
Admission is free

YOUR WEEKEND IS GOING TO BE HELL

Citadel, 9828-101 A Avenue, 429-9666
SALVATION—the official after hours party



Morgan Davis, playing at the City Media Club on Jun. 8

Time: 2:00 am to church time
Tix: advance \$4, at the door \$6

JUN 12 MON

WOMEN'S WORDS, SUMMER WRITING INSTITUTE SPECIAL EVENTS

U of A Faculty of Extension,
8303-112 Street, Rm. 3-36, 492-3093
Reception and book launch of Other Voices
Time: 7:30 pm. Admission is free

JUN 13 TUE

CHAOTIC CONVOCATION CELEBRATION WITH CAPTAIN NEMO AND D.J. DRAGON

The Pitt, 10112-124 street, 488-7230

The fascination with cheese continues
Time: doors at 10:00 pm. Tix: \$5

JUN 14 WED

JEFF HEALEY BAND IN CONCERT

Thunderdome, 9933-63 Avenue,
433-DOME

A new album and a new proof-less image.
Time: doors at 6:00 pm. Tix: \$14.95

JUN 15 THU

JEFF HEALEY BAND IN CONCERT

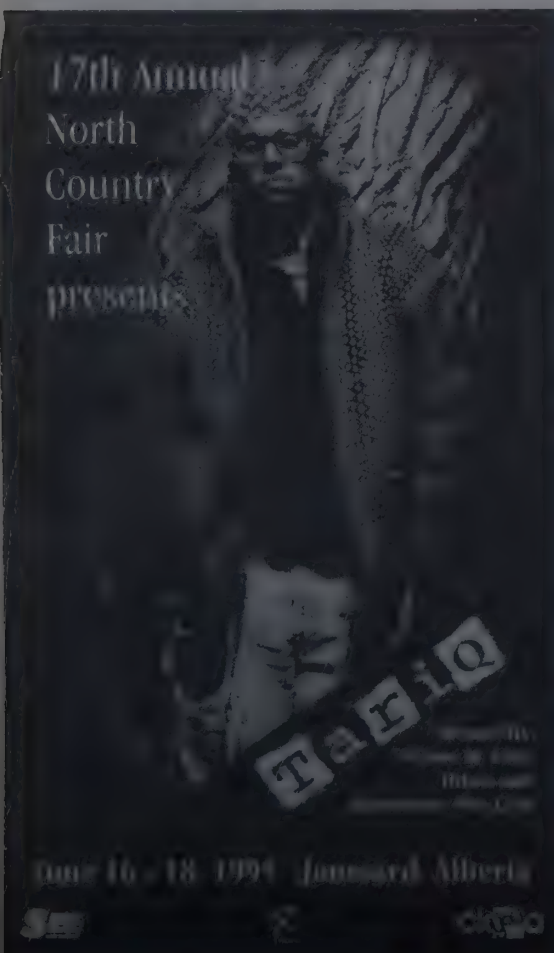
T-Rex, 10102-180 Street, 481-TREX

Da blooze, T.O. style.
Time: doors at 6:00 pm. Tix: \$14.95

WOMEN'S WORDS, SUMMER WRITING INSTITUTE SPECIAL EVENTS

Faculty Club, University of Alberta,
492-3093

Dinner and reading with author Di Brandt
Time: 6:30 pm. Tix: \$20



ERNIE POOK'S COMEEK

By Lynda Barry

FOSTER LIFE
LYNDA BARRY

Dear Brenda what it is. Peace and what's happening? Are you super surprised to be getting a letter from your long lost friend? I'm in math. I'm not even trying on this assignment what is the use of it? Well did you ever wonder what happened to me after the police came that day?



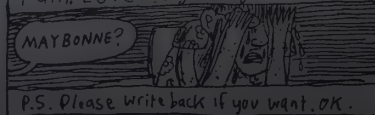
Maybe people think it was gross of me to have called the police on my own mom. (There's no reason for the gory details.) And maybe people think me and Marlys and Freddie went back with our grandma, but she said No Way. And as you know, forget about my dad, where ever he is. Dear Brenda. I miss our old times together.



So the name of it is a foster home. Truthfully if you could see it you would say "Maybonne really gets it made!" The house is incredible and every house on the street is incredible. And the lady's name is Carla and the man's name is Don. They said don't sweat calling them mom + dad but Freddie started saying mom + dad to them right away. He is still disturbed mentally.



There's also a foster dog name of Pookie with a big foster bald spot on her back. My foster bedroom is incredible and I got taken to Nordstroms for my foster clothes. This school doesn't suck. No fights, hardly. It's an all white school and I might be the school's dumbest person. Anyway I don't know why I'm even writing except just in case there's anyone ever wondering where. I am, Love + @, Maybonne.



P.S. Please write back if you want, OK.

CJSR
FM
88

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NOTICES

Attn: Class of '75 A 20 year reunion of Delta Secondary School (Hamilton, Ont) is scheduled for July 15, 95 at Delta. For further details contact Evelyn at 449-4604.

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Address _____

MAIL TO: CODE, 391 Chapel St., Ottawa, ON, Canada, K1N 7Z9.
PHONE 1-800-661-2633 FAX: (613) 839-7435



TEACHERS

Volunteer Tutors: Would you like to help someone speak, read and/or write English? Project Adult Literacy Society needs volunteer tutors. Flexible hours. Training is provided. call: RADECKA - 424-7409 NA0706

The Canadian Mental Health Association needs volunteers to assist in our Children's Summer Fun Day Camps. Volunteers are needed to assist in providing positive social/recreational experiences and role modeling for children at-risk of developing mental health problems. Day camps are located in central Edmonton, Mon-Fri 10:00 am-3:00PM. If you are able to volunteer 5-8 hrs per week please contact Deborah at 482-6091. NA0808

Tree huggers! Western Canada Wilderness Committee needs lots of volunteers & canvassers. Phone 433-5323, leave names & ph.#. RG9999

Join the party of Canada Day!
Volunteer opportunities at Reynolds Alberta Museum, Wetaskiwin: Greeter, driver, troubleshooter - and many more. Dale: 1-800-661-4726. NA0615

Help keep Alberta Ballet on its Toes!! Have fun meet people and earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 428-6839. NA0708

Edmonton Parks and Recreation is again building a Volunteer Patrol team to patrol our city's River Valley Parks.

This is an opportunity for anyone, 16 years and older, to: exercise their mind and body, meet new people, provide assistance to park users, have fun and feel GREAT!

Call the River Valley Outdoor Centre at 496-7275. NA0708

VOLUNTEER FOR THE WORKS:

1400 Volunteers are required for The Works Festival 10th Anniversary June 23-July 5, 1995. Choose from 27 different positions. Don't miss this exciting visual art celebration! Call Gabrielle at 426-2122 to sign up. NA0615

SEE

Classifieds

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AIRSTARS
By Rab Wilkie

HOROSCOPES FOR JUNE

GEMINI (Born May 20 to Jun 23)
Image: "A powerful statesman overcomes political hysteria."
Theme: Leadership. Banishing demons. Restoring order. Will-power.
Comment: Emerging awareness of an increasing threat can make a commotion but there's no need to fret. Yet.
Focus: One last glitch.
Addendum: After June 16 you can begin to think straight.

CANCER (Born Jun 20 to Jul 24)
Image: "A child and a dog wearing borrowed spectacles."
Theme: Mimicry. Make-believe. Anticipating future developments.
Comment: Flattery will work but better with humour, and if it's acute it may start a good rumour.
Focus: Check the hitch.
Addendum: For the rest of the year — "Wish you were here."

LEO (Born Jul 22 to Aug 24)
Image: "The pointer of a ouija board spells out a word."
Theme: Inner guidance. Intimations. Omens. Credulity. Delusion.
Comment: When seeking advice from a fascinating stranger, weigh words carefully and use your brain, dear.
Focus: The small print.
Addendum: Solstice precisely at 2:34 pm (MDT), June 21.

VIRGO (Born Aug 22 to Sep 24)
Image: "An ancient battle-sword is displayed in a museum."
Theme: Will-power. Discrimination. Courage. Old conflicts.
Comment: The fight goes on in ways more refined but there's always needed to re-awaken the mind.
Focus: Five will get you six.
Addendum: See Gemini. (Mercury's been retro since May 24th).

LIBRA (Born Sep 22 to Oct 25)
Image: "A host of small birds chatter on the limb of a big tree."
Theme: A gathering. Multiple potentials. Living room.
Comment: If many voices confuse your head and you can't make out what is said, look for a theme or go to bed.
Focus: Secure the floor.
Addendum: You can be accused of being fickle, June 10-July 4.

SCORPIO (Born Oct 22 to Nov 23)
Image: "A woman gazes intently at tea-leaves in an emptied cup."
Theme: Clairvoyance. Leavings. The signature of deeper meanings.
Comment: When all is done and sung and only silence remains, whatever is left inspires a new refrain.
Focus: Check the door.
Addendum: Six months to rely on, then you'll have to move.

SAGITTARIUS (Born Nov 21 to Dec 23)
Image: "A celebrity sees the difference between Image and Self."
Theme: Self-evaluation. Authenticity. Confusion dis-

pellid. Ghosts.

Others: Others don't see you, just a bid for attention to give it a face to enliven convention.

Focus: What you've really got.

Addendum: A slippery start can be steadiy by June 27.

CAPRICORN (Born Dec 21 to Jan 21)
Image: "A gardener pruning high hedges along the street."
Theme: Controlling expansion. Taming wildness. Sculpting.
Comment: Nails need a trim, sails a slimming, if a hand is out or wind gives clout & you must keep winning.
Focus: A revised plan of attack.
Addendum: Dreams can come true, it can happen to you...

AQUARIUS (Born Jan 15 to Feb 20)
Image: "Forest covered trees silhouetted against a winter sky."
Theme: Essential forms. Stark clarity. Bare necessity.
Comment: The wise person sees no need to be mean the loss of leaves that will re-grow, and enjoys their absence.
Focus: Your own fresh footprints.
Addendum: Uranus back into Capricorn, May 4 to Jan 9. Oh well.

PISCES (Born Feb 18 to Mar 22)
Image: "A Druid watches the new crescent moon appear at sunset."
Theme: A new cycle. The break-up. Scattering. Individualism.
Comment: A thin silver arc may be seen in the dark, but you'll have to be there just before dark, alone.
Focus: A broken circle.
Addendum: Things are actually beginning to take shape. Right?

ARIES (Born Mar 19 to Apr 21)
Image: "Natives dive for pearls in a deep tropical lagoon."
Theme: Descent. Exploring the depths. Inward quest. Hidden seeds.
Comment: If facing a test, holding your breath may not suffice. You may get close and may have to try twice.
Focus: A former job.
Addendum: Navigating the labyrinth, May 25 to July 21.

TAURUS (Born Apr 19 to May 22)
Image: "A fallen tree is cut to ensure a supply of winter fuel."
Theme: Salvaging. Preparation. Foresight. Deadwood.
Comment: The scavenger strikes, wrestling from the obsolete what others ignore. Later: chimney-smoke unfurls.
Focus: An optional route.
Addendum: See Libra. Venus in Gemini looks for a match.

To order a Life Profile, Partnership Report, or Year Forecast (\$25 each), write: ASTROCYCLES, BA Wendro Way, Toronto, ON, M6S 2T2. Please include name with date, time, and place of birth. (Partnerships require data for two persons), and make cheque payable to Rab Wilkie. (Internet: rab.wilkie@canrem.com)

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TAROTSCOPES
By Paul Compassi

FOR JULY 1995

GEMINI: Subconscious is rising, placing more of an impact on emotional/relocation issues. If entrapment is pressing by July, heed the inner warnings felt by June. Otherwise, dole up and snap some lyrics with your teeth. Be careful of relishing too much in the sun and sand — fleas found in the most unexpected places.

Watch For: A Pisces to resurface and/or stimulate inner work. A Virgo to clamp on demands. A Libra to embellish some unexpected goodwill.

CANCER: Messages may get lost in transit. Ensure forwarding is up to snuff. A cycle of instilling patience for affairs that need healing. From mid-month onwards, a pleasant reverie of munching on dream-gathering. Productive 'round the fire — stir up a ladle of goodwill.

Watch For: A Gemini to help sort out mixed signals. A Sagittarius to put a salve on wounded pride. Another Gemini to pop out and be a surprise — again.

LEO: Don't go passively where others dare not tread. Roar and mark territory. Cobwebbing ain't the solution to getting tweaked. Take social invites for what they are, while humming "The Lady is a Tramp." Sprucing an attitude has you tap-dancing on golf greens.

Watch For: A Leo to complacently mewl — inspire if need be. A Pisces to dart in and out. Another Leo to act as mentor or as a Lucille Ball.

VIRGO: Revisiting pleasure and letting restrictions wane may have you swimming with a reference list of characters. Beats window shopping. A month of biting into a less-boxed you. Around the full moon, romp naked by the water.

Watch For: An Aquarius to slither on some confessional whims. A Scorpio to signal that the end of conformity is approaching. A Taurus to swirl on good times.

LIBRA: Competitive zeal is pumping in full gear. Yet temper ambition 'till markets open realistically by fall. A period of forecasting goals may see you earning higher dollars by October. Otherwise, lay low and don't rely on unhealthy crutches. Promote yourself indirectly and do the mending thing. Dress smart, 'stead of Sally Ann's leftovers.

Watch For: A Leo to conquer or be conquered. A Cap to ride on a ferris wheel and nothing more. A Pisces to suggest alternative methods of credit.

SCORPIO: High energy cycle may have you frisking in many directions. Out of five possibilities, focus on two, then the game show scores in your favor. Watery travel and sports are fine releases. A new mind is waiting to be fished out. Plumb the line far afield: it is looking for stronger bonding.

Watch For: A Sag to fill hearts and metaphorically fill other holes. A Libra to musically offer some notes to ponder. A Leo to be competitive for the sake thereof.

SAGITTARIUS: A big month heralds change, improving status. Don't be scared to ask for directions, a road map, or a proper form of release. Contractually, you may end ties up, if too hasty in signing without properly digesting all intents. So get in line if the wedding parties go on too long — your time for awakening is approaching.

Watch For: A Virgo to say, "Get out of your mind." A Libra to impart tattered wisdom. A Cancer to liberate if paying attention to cues.

CAPRICORN: This month, your body may feel like an antenna, picking up on sensory perceptions that may guide you fortuitously. Listen and pay close attention to reveries. Altering states may have preceptive appeal. Wear rain gear, and you might use lawnmower/machine noise as your summer mantra.

Watch For: A Taurus to help guide ideas.

A Sag to point to new financial gain within reach: A Scorpio to ride a summer wave with.

AQUARIUS: A cycle of renewal of love for life or a special anyone close to heart. If mated, he/she may seem distant, but it's only a temporary glitch. Show more of a feminine side in being supportive and nurturing in relationships. In playing role of motivator, the payback is in harmony.

Watch For: A Cap to emoté depth of feeling. A Pisces to give muddled intents. A Virgo to arbitrate.

PISCES: Add up net worth and if bail-out seems plausible, then go for it. If not, then hang tough 'till fall. You may find people "borrowing" from you this month. If anything legal is signed, try not to get locked in for over a "three" period. Look at investing money in a growth fund if anything is left over from "borrowing."

Watch For: A Gemini to sting in expectations. A Leo to help in money opportunities. A Scorpio to say, "Wake up."

ARIES: Shuffling people about like-used cards may have you playing \$25 pick-up in some dark corner. Plant the lips and sell your act to a new gaggle of listeners. After all, it's public opinion that matters most this period. Personally, if sorrows have you bleeding emotionally, just pinch some cheeks and get that unexpected response craved. Flirt.

Watch For: A Cancer to play knight in designer duds. A Cancer to be somewhat confined. A Cap to ritter over a detail.

TAURUS: A seeking for higher counsel wisdom is needed to expand outlook. Females and/or androgenous types will be clamoring for your attentions. Having played sister girl for so long, the guise has become second nature, leaving questions as to who or what is the real you. Putt smartly — adventure strongest felt by fall. This month is escapist talk.

Watch For: An Aquarius to lisp tritely. A Sag to talk with consequence. A Taurus to bug-a-boo-bank in a future location.

Tarot Cards interpreted by Paul Compassi. For half-hour or hourly readings/consultations, call 447-1691.

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WOMEN LOOKING FOR MEN

I'm 26 yrs. old, 5'3" tall & I like a

medium build, medium length brown hair & green eyes. I'm a single parent of a 4 yr. old girl. I'm a kind hearted, honest, caring person who's a sucker for romance. I can be a very perky & upbeat person & I love spontaneous things. I'm trying to get back into the fitness craze & I'd love to find someone who's willing to work out with me. I've a pretty good job & in my spare time I like to play sports for fun, take long walks & spend time with my daughter. I'm interested in someone, 25 to 34, with great moral values & who's a real one woman man, a family man, but not a mama's boy. He enjoys cooking as much as I can burn water. I'm ultimately searching for someone I can share my life with, be that as a friend or as my soulmate. Box 2636.

My name is Susan. I'm very vivacious, 33 yrs. old, 5'3" tall, 120 lbs. physically fit & I have red hair & green eyes. I'm very independent, willful, fun loving & a single mother of one. I like living by the lake, taking walks at night, long hot baths, white roses & champagne. If you're a clean, physically fit, nice to look at, single male who's financially & emotionally secure, professionally employed & not into junk food & lying around the house, call Box 3444.

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My name is Kathleen. I'm 30 yrs. old. I'm a single mom of three kids. I'm looking for friendship & maybe develop a relationship. I'm divorced because my husband cheated on me. I enjoy camping, fishing & sports. This is new for me because I've not dated for ten years. Box 1797.

I'm an attractive brunette, 27 yrs. old. I've searched in many places including the ever popular grocery store & have yet to collide with my prince charming. I've decided to give my feet a break & now I'm using my ears. I'm waiting patiently for you to get the hint & respond to me. Box 4088.



My name is Donna. I'm 42 yrs. old, very true to life, 5'4" tall & I have brown shoulder length hair & hazel eyes. I've been told I'm very attractive & I like to be active. I'm definitely not a couch potato. I like to swim, camp, play golf, dance, bowling, country music & I'd like to meet someone who likes to dance. I'm creative, like art & I play the auto harp. I'm into computers. I'm a light smoker & occasional drinker. I'd like to meet someone who has some of the same interests who's not into head games. He's honest, sincere & would like to work on a friendship first. Maybe we can build a strong long lasting relationship. Box 4024.

I'm in my late 30's, 5'2" tall & I have shoulder length brown hair & hazel eyes. I've been told I'm very attractive & I like to be active. I'm definitely not a couch potato. I like to swim, camp, play golf, dance, bowling, country music & I'd like to meet someone who likes to dance. I'm creative, like art & I play the auto harp. I'm into computers. I'm a light smoker & occasional drinker. I'd like to meet someone who has some of the same interests who's not into head games. He's honest, sincere & would like to work on a friendship first. Maybe we can build a strong long lasting relationship. Box 4024.

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My name is Marie. I'm 30 yrs. old, don't look or sound it, 5'5" tall & I have medium long dark brown hair & dark brown eyes. I'm naturally tanned, very outgoing & honest about who I am. Some of the things I like to do are having coffee with my friends, playing pool & dancing. I'd also like to make friends through the system. Box 2330.

My name is Barb. I'm 23 yrs. old, 5'5" tall, 140 lbs., nicely tanned, in very good physical condition & I have short curly blonde hair. I play basketball, enjoy volleyball, biking, going for walks in the park & driving to the mountains. I'm a non smoker & occasional drinker. I enjoy dancing to club music & love to make people laugh. I'm working a full time job & I own my own craft business. A perfect evening out for me would be a nice intimate dinner, a romantic comedy & a long walk under the stars. I'm interested in someone, in their mid 20's, over 5'3" tall, who's a non-smoker, has a good sense of humor, just takes life for what it is & is not what it's made out to be. Call me at Box 3415.

I'm 37 yrs. old, 5'7" tall, full figured, attractive & I have reddish blonde hair & blue eyes. I'm looking for a best friend & hopefully a long term relationship down the road. I've been separated for almost a year & I'm going forward, not backwards. I'm down to earth, caring, loving, patient, understanding & happy in my life. I'm looking for a man who's into rodeo, country music, horses, I guess you could say a farmer or rancher, but it's not essential. Summer is around the corner & I don't want to spend it alone. I've children & am a smoker & occasional drinker. Call Box 1234.

I'm Kim. I'm 20 yrs. old, 110 lbs., tall & blonde with green eyes. I've had the best & now I'm searching for the best. I'm looking for a man, 20 to 24, who'll light my fire. I love music & dancing, but because I'm a mother, I've a very busy schedule & would like to meet a man who's flexible & can whisk me away to a secret paradise. My ideal man would be tall, dark haired & eyes, with a fast boy and about him. Of course he must be an animal lover to get along with two cats. He must be able to take me for his late Jamie him. Call Box 3526.

I'm a single, white female, 22 yrs. old, 5'9" tall & I have dirty blonde hair & green eyes. I'm a mother of 2. I'm very fun to be with, a very independent person who's not into head games. I'm interested in mystery movies, going for walks, going out or just talking. I'm looking for a man who's tall, dark, & handsome, financially & emotionally secure. Call Box 1942.

MEN LOOKING FOR WOMEN

I'm a 1965 model, 5'11" tall, 140 lbs., balding & I have brown hair & blue eyes. I like camping, fishing, playing in the sand & friends. I enjoy quiet evenings at home around the fire or snuggling on the couch. I enjoy most sports. I'd like to start a new life. I used to be as cool as snow & butter, now I'm full of love & have a warm heart. I'd like to meet someone to share this with. She could be 35, good health in mind & body with some of the same interests above. She's open minded & able to tell her man her needs & wants. Box 2495.

I'm 23 yrs. old, 5'6" tall & I have brown hair & blue eyes. I'm a single, honest, attractive, easy going person. I'm looking for someone who I like to go out & about pool or go out for dinner & just get to know each other. Box 1128.

This is Ron. I'm a Gemini, 29 yrs. old & I have brown hair & green eyes. I'm a graduate of fine arts from Montreal & I'm very musical. I'm employed & looking for a mature woman who's also employed to spend quality time with. Some of my interests include physical activity, fine dining, the great outdoors, shopping, coffee, camping, dancing, silly treasure hunts & quiet evenings at home. Box 1610.

I'm 35 yrs. old, 6' tall, dark, handsome & I have black hair & tanned skin. I've soft brown eyes with a warm & inviting smile. I could be what you're looking for. I'm financially & emotionally secure, a non smoker & non drug user, light social drinker, enjoy life's simple pleasures as well as the finer things life offers. I'm looking for that someone special to share a discreet, exciting, preferably long term relationship. Sorry, no one night stands. You should be, 25 to 45, over 5'2" tall & medium to full figured. You must be spontaneous, adventurous, intelligent, a good dresser, as well as neat & clean. Box 2975.

MEN LOOKING FOR WOMEN

I'm Ben. I'm Swedish, 44 yrs. old, look & feel young, 6' tall, 160 lbs. & I have light brown hair, definitely not going bald & blue eyes. I'm a handy kind of person & live on an acreage with my 11 yr. old son. I'm a non smoker & occasional drinker. I like dancing, old rock & roll & the blues. I'm open to new things & looking for a partner & friend to enjoy life with. Box 7127.

I'm 32 yrs. old, 5'11" tall, 175 lbs., clean-shaven, in good shape & I have brown hair & hazel eyes. I'm told I'm very good looking. I'm very well educated, open minded & have many interests. I'd like to meet a woman who I like to get together for daytime encounters. I can assure you that I'm clean, healthy, very discreet & I respect the name. Box 6422.

My name is Kevin. I'm a healthy, attractive, single male, 30 yrs. old, 5'10" tall & I have brown hair & hazel eyes. Are hobbies & dependability high on your list of priorities? If so, read on. I'm a full time student with a variety of extra curricular activities, goals & good direction in my life. I'm missing that certain piece to complete my puzzle. If you're a lady, 27 to 32, who enjoys going, good, going for walks, computers, & watching all home-renting a movie, then say hi.

If you enjoy stimulating conversation, are into into head games & love having passionate, more than occasionally, then you may be that missing piece. I'm looking for a single lady with a slim to medium build & no dependents. If you're not into drugs & the bad scene & like sounds interesting to you, call Box 2496.

My name is Mark. I'm 32 yrs. old, 5'10" tall, 180 lbs. & I have curly brown hair just below my shoulders & blue eyes. I'm an easy going, outdoorsy, humorous & crazy at times. I like to go dancing to country music or listening to any type of music. I enjoy playing pool, golfing, going camping or going to the lake, cruising with the top down & the stereo going. If my evenings are needed, then I'm out on a motorcycle. I've one son I love very much. I'm looking for a lady, 25 to 32, light brown or blonde hair, preferably long, 5' to 5'6" tall, with a slight build. If this is you, call Box 3975.

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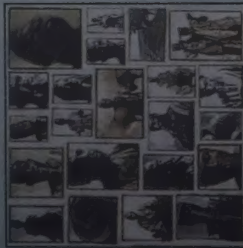
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